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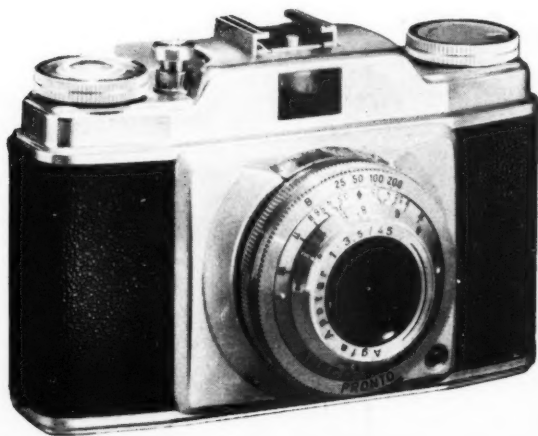
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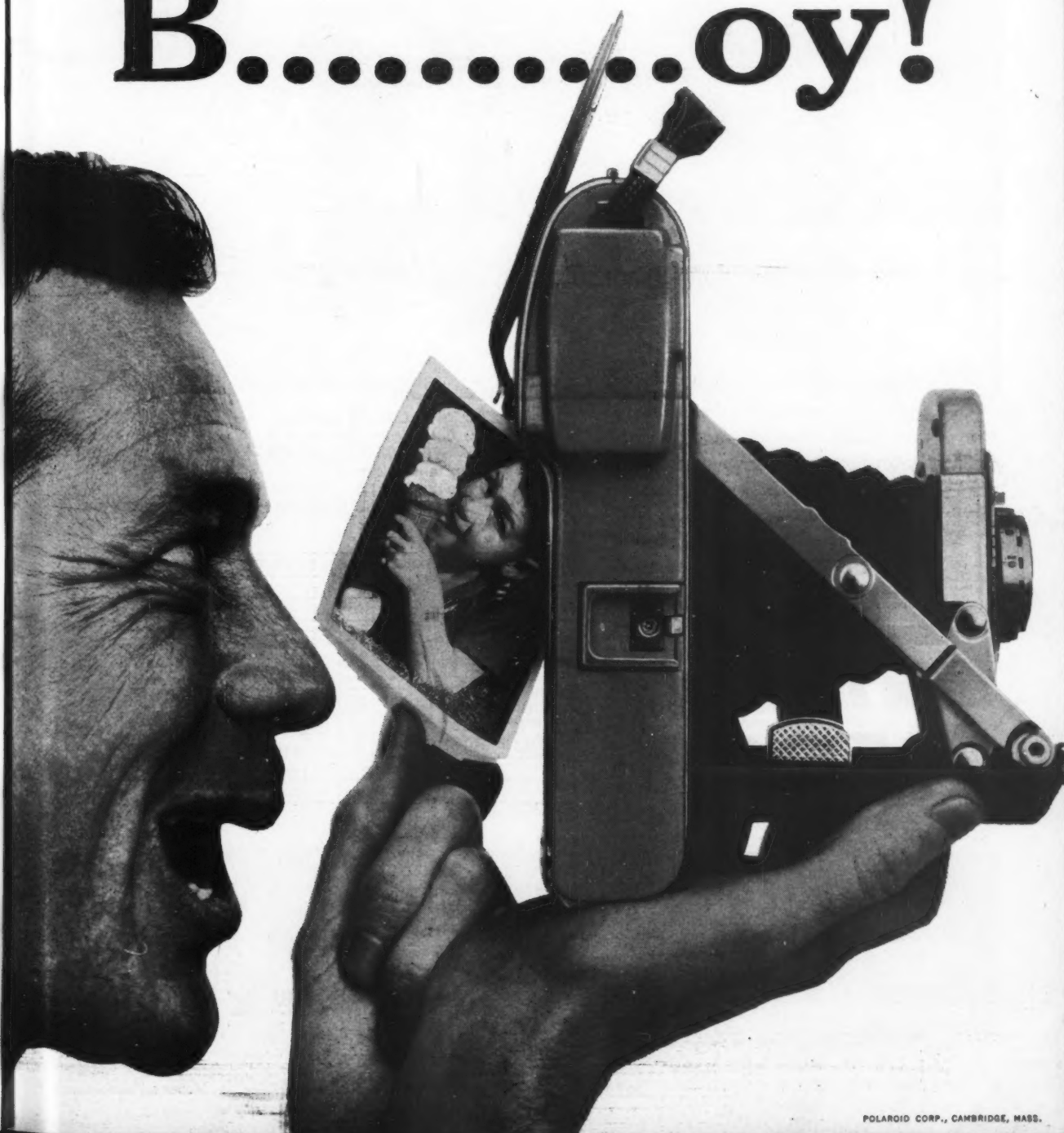
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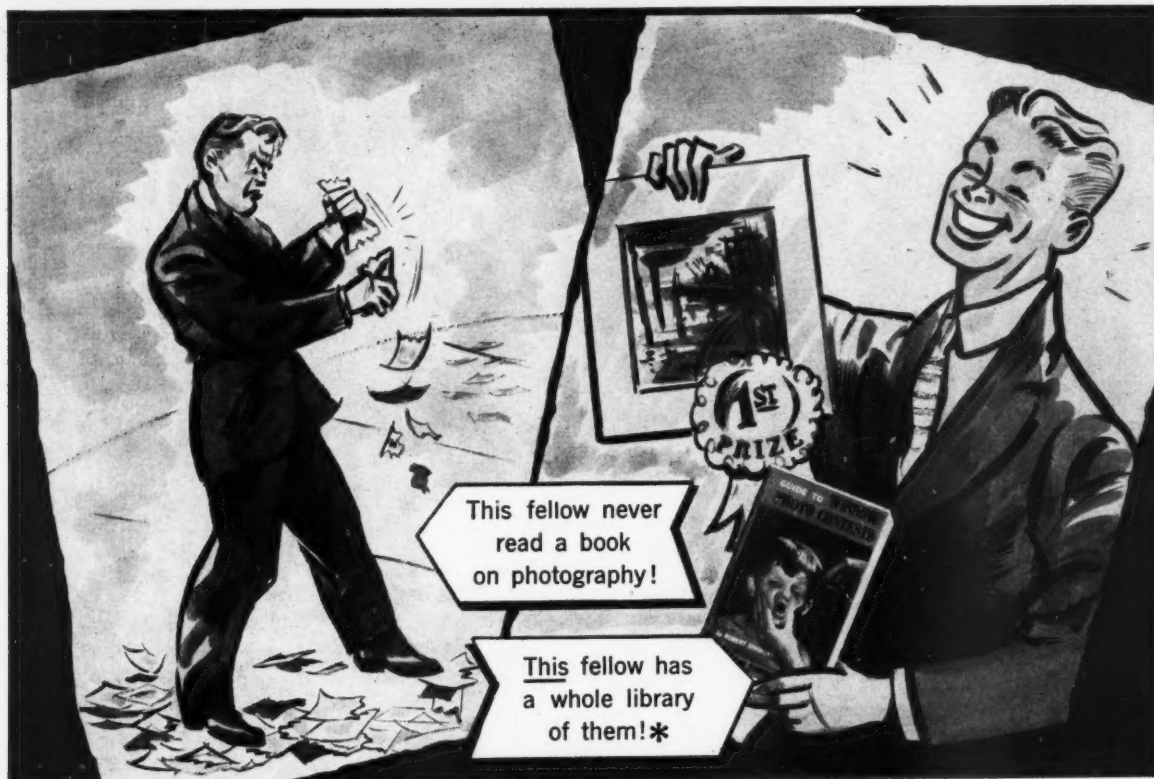
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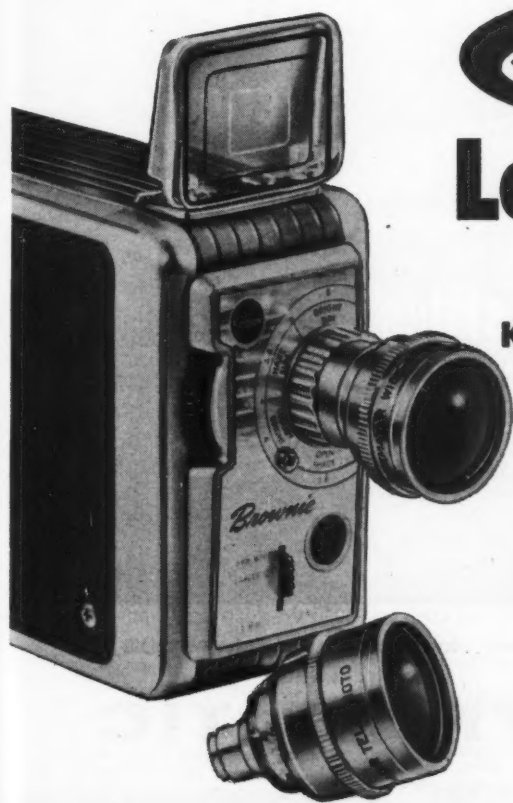
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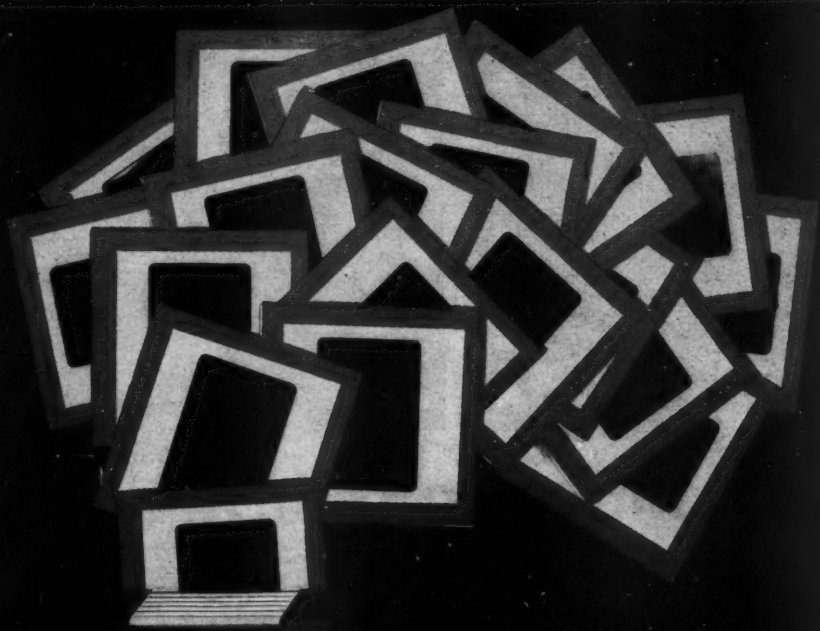
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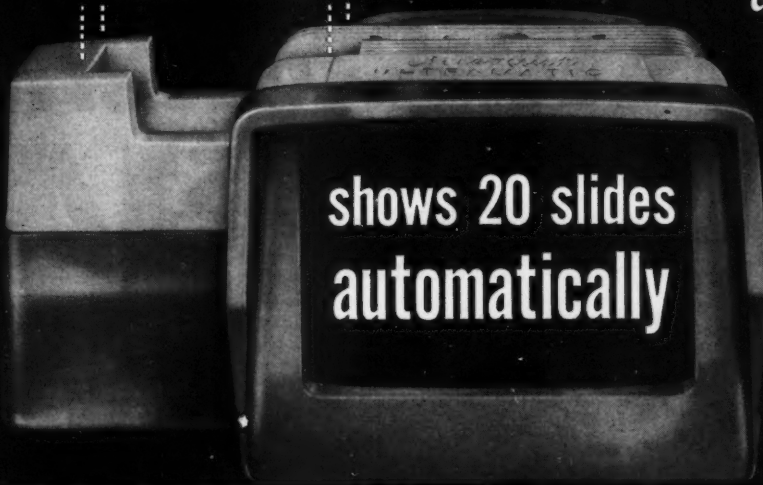
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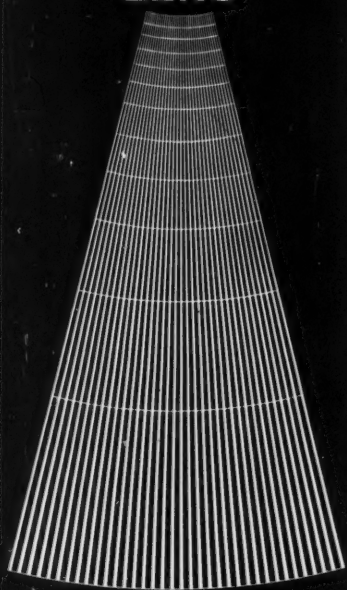
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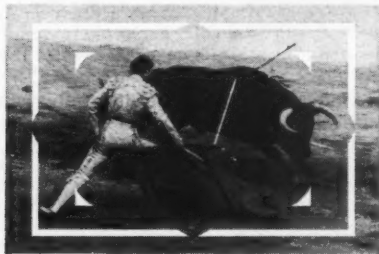
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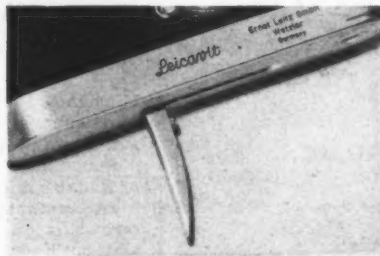
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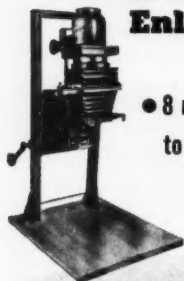


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Coffee Break WITH THE EDITORS

THIS MONTH'S COVER . . .

There's a new face on the cover of this month's issue of *MODERN*. The name is Diane Allen and we think you'll be seeing a great deal more of her on many other magazine covers. Photographer Hal Reiff first shot the black-and-white contacts with a Minolta Autocord. The contacts were then cut to conform with the cover design, and Diane and contacts were photographed together with a 4 x 5 Speed Graphic on Ektachrome film. Floods in banks were used for the color shot. A combination of daylight with floodlight fill was used to make the black-and-white shots on Eastman Kodak Tri-X film. Color exposure was 1/5 sec. at f/8. Black-and-white exposure was 1/25 sec. at f/11.

CONGRATULATIONS MR. BROWN . .

A young man who works in Rochester, N. Y., got a promotion recently, and we were happy to hear about it.



Eastman's Brown promoted . . .

His name: Robert W. Brown. His new job: Manager of the Editorial Service Bureau of Eastman Kodak Co.

Function of this little known facet of Kodak's mighty operation is to supply to newspapers and magazines information on photography generally and on Kodak products specifically. Very good people for magazine editors to know.

Brown has been with the Bureau since 1941. He succeeds Noble C. Ferguson, who is retiring after many years of cheerfully trying to keep up with insatiable editorial requests for information.

ADVICE FOR CAMERA BUYERS . . .

In a recent issue of *Business Week*, a magazine best described as "influential," the editors devoted more than a

full page to advice to camera buyers. Here's a sample:

"Lens—Don't pay too much attention to sales talk about the number of elements (glass components). Instead, be sure that the lens is color corrected (so you can use color film effectively) and that it's 'coated' (for maximum light transmission)."

It's true that it's possible to make an extremely sharp 2-element lens (with a maximum aperture of about f/22). And there are 3-element lenses of modest opening (f/8.8 for example) which do a good job. However, in reference to the overwhelming majority of lenses supplied as original equipment for 35mm and roll film cameras, such "advice" is incorrect and can only confuse and mislead camera buyers.

In the present state of the art of lens designing, the number of elements in a lens is of considerable importance, if you are looking for one which can produce sharp pictures at all its marked apertures. For example: Many 3-element lenses of f/2.9 or f/2.8 maximum aperture are incapable of producing a sharp image when wide open; in fact, some of them fail to cover the entire negative sharply at any opening. If well made, a 4-element f/2.8 lens shows a marked improvement in performance (compared to the 3-element types); and with five or more elements it is possible to get truly outstanding results at f/2.8.

When you get into the f/2 and faster types, at least six or seven components are commonly found in the best performing lenses.

Color correction? From the lowliest box camera glass on up, every lens is color corrected to some degree or other. However, the better the lens, the more highly corrected it will be (and the more elements it is likely to need in order to get it that way).

Be assured that any lens capable of making pictures of first class sharpness on a high resolution panchromatic black-and-white film (Kodak Panatomic-X, for example) can turn out color pictures to satisfy practically anyone's needs.

Coating? They're even coating box camera lenses these days, so the presence of coating is of no value as an indication of the worth or worthlessness of any lens.

AND MORE ADVICE . . .

Now to *Consumer's Reports* which recently discussed some cameras and offered the following information about one brand available from a radio parts
(Continued on page 16)

Which Contaflex

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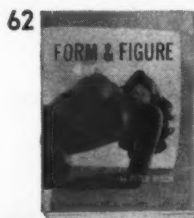
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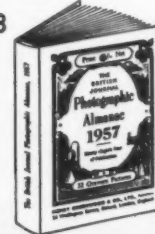
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COFFEE BREAK

(Continued from page 12)

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"It offers almost every special feature a 35mm fan could ask for and can be a very good buy indeed if you are willing to go to the trouble which may be necessary to obtain a sample that is not faulty in one or more details."

The italics are ours, for among the faulty "details" catalogued by *Consumer's Reports* were inaccurate and inoperable rangefinders, and "fair" lens performance.

This is advice on how to buy a camera?—J. W.

SOMETHING ABOUT ANITA . . .

On page 50 of the April issue there was supposed to be a title:

3 DAYS WITH ANITA EKBERG

Apparently, the very thought was a bit too much for some of our staff, for this title got left out of part of the press run. Our apologies.

TALK WITH GARFEIN . . .

"The amateur movie maker is in the best position of anyone I can think of to do one of the most important filming jobs in our society—the documenting of our age." This is the opinion of Jack Garfein, the young man who directed the play, *End As a Man*, in its off-Broadway production, later brought it to Broadway, and then went to Florida to direct the movie version. The film, called *The Strange One*, is soon to be released by Columbia Pictures Corp.

Garfein is also a dedicated amateur movie maker. When he talks about the roll of the amateur, he does it from the standpoint of a man who, like all nonprofessionals, has to buy his own film and then find the time to use it.

"The amateur has an opportunity that few if any professionals can ever hope to have," Garfein feels. "He has freedom from commercial considerations that makes it possible to do the kind of movies that need to be done."

"The nonprofessional movie maker should never become involved with theatrical filming. He can't possibly, in most cases, marshal the many, many people that go into making that kind of movie," said Garfein. "And when I say he can document our age I don't necessarily mean an elaborate production involving a mass of equipment. It need be no more involved than showing the joys and problems of a woman in pregnancy, or the formative years of a child, or a poem given visual reality through the medium of the movie camera."

(Continued on page 18)

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"In the years that followed, I went to Hollywood, covering the movie colony for *LIFE* Magazine and working as a cameraman for Warner Brothers Studios . . . to Central America during the war for the Office of War Information . . . and finally to Mexico City where I was engaged by CBS Television to set up an office. Shortly after my return to New York, I was offered my present position as Chief Photographer of the Bermuda News Bureau."

"To sum up my years in photography, I must say that NYI helped me meet competition — plus the daily challenge of creating pictures that live up to my own standards and those of other experts in the world of the camera."
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For 25 years top photographer Vic DePalma has won coveted prizes, covered major sporting events, worked with famous personalities, photographed in many foreign lands. Currently, he is enjoying his new assignment as Chief Photographer of the Bermuda News Bureau, where other NYI graduates have also been employed.

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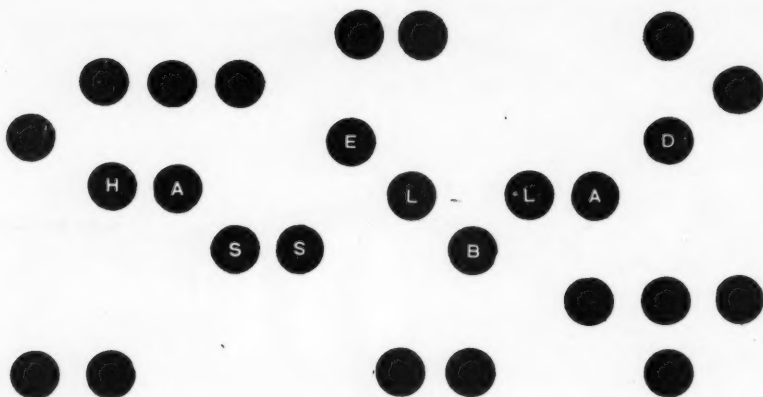
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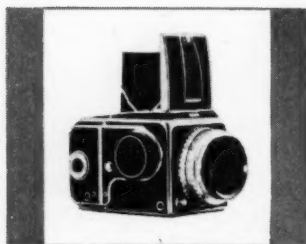
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COFFEE BREAK

(Continued from page 16)

"The subject can be as simple as following a youngster to school, showing the things that fill his world and distract him from the straight line between home and class. Such a film could be made from the point of view of showing the totally different world that children live in," he went on.

One of the problems that amateurs have is often faced by the professional too. In shooting *The Strange One*, Garfein used a good number of people who had never acted before.

"Once people understand that you want them to be themselves they tend to forget the camera. In both amateur



Garfein, professional and amateur

and professional movie making, the approach I use is to tell them what I want to do. It helps them relax and become accustomed to the camera," noted Garfein.

In looking over our notes, we discovered a statement that seemed to be more important than all the others. Garfein feels that "people are empires by themselves." We think he means that each person's life goes in many directions and has many facets, and that each individual is representative of all people. It may be that the documentary of the oneness of people is the job that the amateur can do best.

A FILM STITCH IN TIME . . .

It has taken but the slenderest trickle of delicately pasted, imported motion picture film for American movie audiences to realize that everything Japanese cannot be summed up even in the very finest performances of Gilbert & Sullivan's *The Mikado*.

Rashomon, *Gate of Hell*, *Ugetsu*, among others, have found an appreciative public here where views have become occidentally jaded with too much color, too much noise, too much story, not enough cinema, too much scope. Leaving the Italian films to lusty brunettes tearing each other's hair while hurling frightful insults (they sounded frightful in Italian), the French to suffer from too much or not enough unrequited love, and the Eng-

(Continued on page 21)

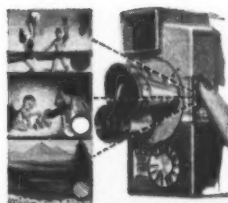
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COFFEE BREAK

(Continued from page 18)

lish to find out how Alec Guinness will look in his next epochal transformation, we enter the dream world of Japan, centuries past. No automobiles, no skyscrapers, no telephones, TV, or infrared broilers. Art, just lovely, dreamy, unspoiled, unsoiled art.

Beware the cloud on the celluloid horizon, yea with dubbed-in English. The first one, which was shown in New York's Museum of Modern Art recently during Japanese Film Week, sponsored by the Japanese film industry, *Bliss on Earth* tells the story of (pause) a 21-year-old girl piano tuner, in love with a rich farmer's son, who must marry a priest's nephew because her father was an embezzler and her mother committed suicide (breath). Here you will see direction a third rate TV director would shrink from employing, emotion as well concealed as the meat of a dead clam, action conspicuous by the absence of same, coupled with American dialogue to make you despair that English hasn't become extinct.

Why fuss over one bad Japanese movie? Hollywood puts them out by the garbage truckload each year with little dissent from us. But, we hope that Japan doesn't or hasn't yet committed their movie distributors to such films as *Bliss on Earth*. Give the Japanese a cake of soap opera and it will multiply ten-fold. Perhaps a few outraged voices directed at the Japanese Film Industry now will have effect. We'd like not more and bigger movies from Japan, but better ones, rather a trickle now than treacle later.—H. K.

COMING NEXT MONTH . . .

Got an itchy shutter finger? No wonder. It's just another sign that old man weather is about to give us photographers a break. And because spring is really on its way the June issue of MODERN is going to be all decked out with a flock of picture-taking ideas that will help you get more out of your camera. The editors have gathered a whole raft of information on what to shoot and how to shoot it. On the truly sensational side will be an article on a new, faster color film that's going to open up tremendous photo possibilities that never existed before—and not tomorrow, but right now. Another article will give the lowdown on the advent of a new format for both color and black-and-white. We think it will be the forerunner of a new camera size. Can amateurs sell their pictures? We think so, if they approach the market from the right direction. The editors of MODERN have accumulated the latest dope on how to make your hobby pay its own way. And that isn't all. We'll have full reports on lots of new equipment. Add another section of the Home Movie Course—sound for amateur films—and we think the June issue stacks up as pretty sensational. Don't miss it.

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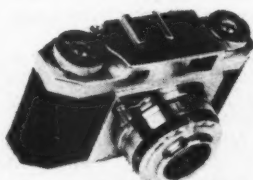
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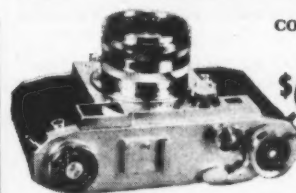
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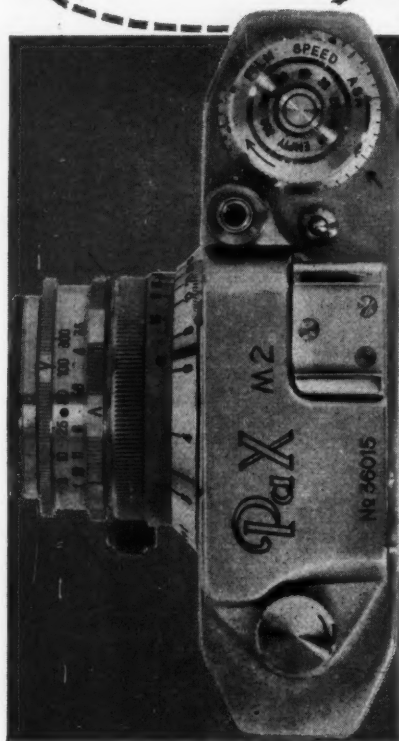
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The average photographer, in shooting color film, concerns himself only with the problem of getting correct exposure, which he accomplishes by varying shutter speed and aperture settings.

In general, he has well-founded faith in the fact that the photographic dealer has sold him a product that will produce excellent color pictures, provided his exposures are correct. That this is true can be traced, primarily, to the high quality manufacturing standards of Eastman Kodak Co. and Ansco. In addition, the reproduction of the main subject is of more interest to the photographer than is the technical analysis required to determine the color fidelity of the color image to the original subject. This is how it should be to get the most fun out of your color shots, and I would not suggest any other approach.

But, after you have mastered the lighting and exposure problems, it behooves you not to be satisfied, for the fascination of photography is in the countless intricacies that can be studied, measured, and compensated for in order to produce a better picture. Herein lies the story of color filters, which are such a mystery to so many photographers.

I hope my readers will not view me as a Don Quixote building false windmills to joust with when I say that better pictures will result from the use of color filters. As a color technician, I am a firm believer in building up technical know-how, and I do feel that with the advent of better color films over the past few years, along with the higher quality of lenses, projectors, cameras, etc., that the All American Photographer can also become, in his own way, a color technician with a mastery of color temperature and color balancing.

How color quality is measured

The color quality of a given light source is measured in "degrees Kelvin." Most light sources for photographic purposes fall between 3,200° Kelvin and 6,000° Kelvin, ranging from warm yellow at the 3,200° level, to a colder blue at 6,000°. For all practical purposes, the photographer should acquaint himself with the particular degree Kelvin measurement of each common photographic light source, so

that he can more intelligently comprehend the need for and the uses of color compensating filters.

The source providing the lowest color temperature commonly used in photography is the 3,200° Kelvin lamp, for use with Type B film. This light source is warm and yellow. The most common source of artificial light is the photoflood lamp, measured at 3,400° Kelvin, which is still yellow-warm in comparison to daylight, but which is bluer than the 3,200° Kelvin lamp.

The average clear flashbulb is measured at 3,800° Kelvin, indicating that it is much bluer than either the 3,200° or the 3,400° lamps. Daylight and most speed lights are measured at about 6,000° Kelvin, and are the coldest and the bluest of all common photographic light sources.

Now, we must realize that reversal-type color film emulsions are color balanced during manufacture to properly reproduce a subject under one specified lighting condition.

All daylight color films are balanced for sunlight on a clear day. Type A color films are balanced for photoflood, (3,400° Kelvin), when operated at rated voltage. Type B films are balanced for 3,200° Kelvin lamps when operated at rated voltage; Type F films for flashbulbs (3,800° Kelvin). These films are color balanced to reproduce flesh tones and most colors as nearly as possible to the way the eye sees.

However, unlike the human eye, which can adapt itself automatically to changes in the color quality of the source of illumination—therefore seeing the color of an object as unchanged—the film is powerless to do so. Any shift in the color quality of the light source from the light standard for which the film was color balanced, will affect the color of the photographic image. An exaggerated example of this effect would be that Type B color film would reproduce a green dress, when photographed properly under 3,200° Kelvin lamps, as green; but, with speed light (6,000° Kelvin), the dress would reproduce as blue because of the absence of yellow in the bluish electronic flash illumination.

Realizing that color films cannot be balanced to all types of illumination, the manufacturers have produced films color balanced to each common photographic light source as shown above, and have also introduced color filters to allow the photographer to compensate for slight changes in the color quality of his particular light source, enabling him to obtain good color fidelity. Color filters are basically small squares of colored gelatin which, when placed over the lens of the camera, compensate for excessive quantities of

(Continued on page 24)

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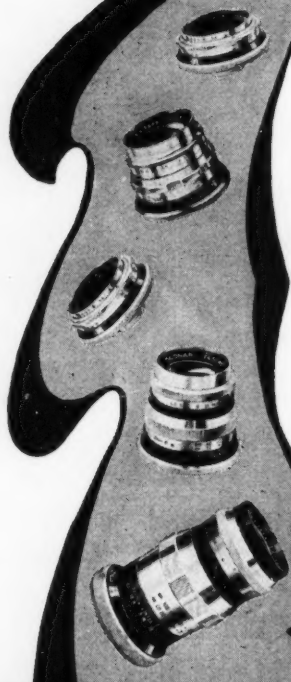
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✓	NO	✓
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MODERN COLOR

(Continued from page 22)

unwanted color in the light source, bringing the light which reaches the film back to that quality for which the film was originally balanced.

It may be surprising to learn that the color qualities of what we consider "normal daylight" can vary to such a degree as to give poor color fidelity. Daylight Type color film is balanced for average 10:00 A.M. to 3:00 P.M. direct sunlight in a clear sky, which is measured at 6,000° Kelvin. Under such conditions, no filter would normally be needed. However, if the sun's rays are blocked by a passing cloud, leaving the blue sky as your source of illumination, the color temperature may shoot up as high as 10,000° Kelvin. When shooting under these conditions, it may require as much as a light-balancing Kodak Wratten 81 filter or, at times, a more powerful 81A or B filter, to help subtract the excess blue light.

If you are going to pose your subject in open shadow on a clear day, then carry a filter, and remember to use it. Or, perhaps a cloud may drift by and obscure the sun: grab your filter and be rewarded with a better picture.

On cloudy days when the sun is "in and out," use the Eastman Kodak Skylight filter to help reduce the blue overtones. Around about late afternoon or early morning, the balance of color in the sun's rays is disturbed by the scattering of the blue light in the atmosphere. The result: a predominance of orange-red in the sunlight reaching the earth. As your film was not color balanced for orange-red sunlight, you can expect orange-red faces on your subjects, and a reddish cast overall. If you're shooting a sunset, fine. If not, use your filter. To suggest a particular filter here is difficult, because the strength of the filter to be used would be determined by the amount of excess red in the sunlight. A good guess would be a light balancing 82A or B filter.

Strong reflections of light bouncing from nearby objects onto your subject will oftentimes give you off-color effects that are displeasing, particularly if you do not include the offending surface in your picture. If a green wall is reflecting greenish light onto your subject, include the wall in your picture in order to allow the eye to compensate for and accept what it considers to be a natural effect. In such a case, where light of more than one color quality is illuminating a subject, color filters will be of no use, as their effect is an overall and not a selective one.

Problems with color indoors

There are many variables that affect the color temperature or color quality of artificial light indoors. We are told that Type A film is color balanced for photofoods at rated voltage, rated voltage being our first variable. Luckily, in U. S. urban areas, our electrical

(Continued on page 26)



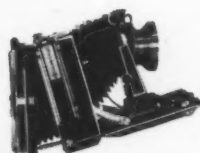
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MODERN COLOR

(Continued from page 24)

current is quite adequate to supply the required voltage. However, old buildings and inadequate wiring may cause your lights to lower in color temperature 200 to 400° Kelvin, which would require as much as a light balancing 82A filter to bring the color back up to normal.

If your color pictures have a yellowish cast, perhaps you are overloading a poor little household extension with too many bulbs and too much wattage. Again, a drop in voltage and, subsequently, a color change. If this is your trouble—don't use a filter; keep your house from burning down by buying the proper electrical cable and using several outlets, in order to distribute your light over several fuses.

One of the more pleasing uses of tungsten lighting is "bounce light." This is the term applied to indirect lighting where the light is reflected off the ceiling and walls, or off reflectors. A certain amount of blue light is somehow always absorbed by most white reflecting surfaces. In order to compensate for this loss of blue light, always use a CC-10 Blue filter to bring the color balance back to "normal." If your walls are a light blue, no filter would be required; but if they are yellow, be careful, as you may get pictures with a severe case of yellow jaundice that require a CC-20 Blue filter to adjust them back to normal. Incidentally, old, yellowed aluminum reflectors will cause the color quality of photofloods to become more yellow, and a little cleansing powder or brightener will do wonders.

Eastman Kodak produces light balancing filters expressly for the purpose of allowing you to shoot Type B film with photofloods, and Type A film with 3,200° Kelvin lamps. Type B film can be exposed under photofloods by using a light balancing 81A filter; Type A with 3,200° Kelvin lamps by using a light balancing 82A filter.

Color balance may vary

To a lesser degree, we can find slight differences in color balance between two rolls of the same type of color film. As it is practically impossible to manufacture color films with identical color balances, we can expect shifts in color balance between various color emulsion coatings from slightly cool to slightly warm. Such color shifts cannot be helped, and if you only shoot a few rolls a year, it is best to ignore it and concentrate on conditions that can be controlled.

For the photographer who does shoot quantities of reversal color film, however, I would definitely suggest stocking your refrigerator with a supply of film that will last for two to three months. When purchasing such a supply, request that all rolls be of the same emulsion number, so that you can color test one roll to obtain the best color

(Continued on page 28)

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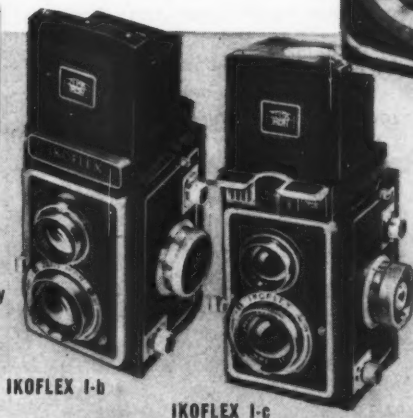
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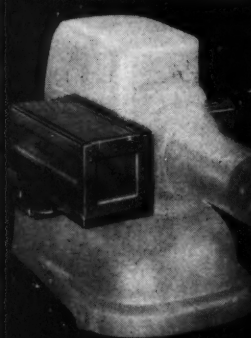
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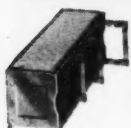


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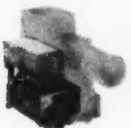
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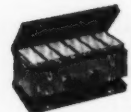
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AIREQUIPT Mfg. Co., Inc., New Rochelle, N.Y.

MODERN COLOR

(Continued from page 26)

filtering for the remaining rolls. For critical work, we expose our test rolls using three exposures—normal, $\frac{1}{2}$ stop over, and $\frac{1}{2}$ stop under. With Ektachrome, we expose first with no filter, then with a CC-10 Cyan filter, then a CC-10 Green filter, and then with a Skylight filter (for daylight films).

For Anscochrome, our test roll is exposed using no filter, then with a CC-10 Blue filter, then a CC-10 Yellow filter, then possibly a UV-15 (ultraviolet) filter. For each group of three test exposures, use only one of the filters suggested at a time. It is rare that more than one filter will be needed.

Because a color filter subtracts from the sum total of light reaching the lens, it is absolutely necessary that some additional exposure be given. This additional exposure compensation varies, depending upon the amount of light subtracted, and data sheets should be provided with each filter.

Color filters are available from several manufacturers in both gelatin form and mounted between glass. Those filters which are used most frequently, i.e.: 81, 82, Skylight—or others which fit your particular need—should be purchased in glass because they are easy to handle. Gelatin filters, although cheaper, must be handled with the greatest of care because even a gentle motion with a soft cleansing tissue will cause scratches which diffuse the photographic image. When using gelatin filters, always handle by the extreme edge and dust lightly with a camel's hair brush before using. As carefully as they may be packaged, filters that I carry in my own equipment become damaged within a year's time simply from pressure abrasions, even though unused. The best suggestion I can give is, rather than to use a dirty filter, use none at all.—THE END

PHOTO CONFERENCE SET FOR U. of MIAMI

The American Society of Magazine Photographers and the University of Miami, co-sponsors, have announced their first annual Photojournalism Conference, to be held at the University in Coral Gables, Fla. May 6, 7, and 8.

Co-chairmen will be Morris Gordon, chief photographer of the Western Electric Company, and Wilson Hicks, lecturer in journalism at the University, former executive editor of the Associated Press News Photo Service and *Life* magazine.

The Conference will be open to amateur as well as professional photographers, editors, picture editors, and writers.

For full information, write Wilson Hicks, Director, Photojournalism Short Course, University of Miami, Coral Gables, Fla.

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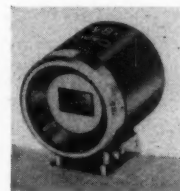


The Yashicamat is a new automatic 2 1/4 x 2 1/4 reflex camera featuring a Lumaxar 75mm f/3.5 taking lens and a Lumaxar 75mm f/3.2 viewing lens. Both lenses are of four-element design. Cranking the lever on the side of the camera advances the film, cocks the shutter, and sets the exposure counter.

The camera has built-in double exposure prevention. The Copal shutter has nine speeds from 1 to 1/500 sec., and the camera also has MX synchronization, with a flashgun shoe and a PC flash terminal. The focusing and viewing screen has a Fresnel field lens, magnifier, and eye-level sportsfinder. The camera uses 120 film. The body is of die-cast aluminum. Price of the Yashicamat is \$75.50. For additional information write:

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New Viewers for Canon V 35mm



A new viewing device, the Lumi-Field, for the Canon V 35mm camera, has been introduced in three models. Each of the models is designed for a different lens. Viewers are available for Canon 85mm,

100mm, and 135mm lenses. The viewers give a 1 to 1 image, with complete parallax compensation, according to the manufacturer. The design is said to permit instant framing of the subject with both eyes open. An outer framing shows the image pictured within six feet. An inner frame indicates the area covered by the lens beyond six feet. The viewer fits into the accessory shoe of the Canon V. Price for each viewer is \$15, including leather carrying case. For additional information write:

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Super-Size Slide Kit for Minolta

A new FR Adapter Kit for the Minolta Autocord and the Autocord L is designed for simplifying the preparation of new super-size slides exposed on regular 120 color film. The kit consists of a metal mask which fits directly into the back of the Minolta cameras. The mask restricts the film area that can be exposed to that of the super-size slide. Film returned from the processor

is thus automatically crop marked for final trimming of the film. The kit also includes slide mounts of the heat-seal type, and a leather carrying case. No special installation is required for the mask and it can be removed for full 2 1/4 x 2 1/4 shooting. The new Minolta Autocords have the super slide frame size etched on the Fresnel field lens. Older cameras may have the new field lens added to the camera. Price of the FR Adapter Kit is \$2.95. For additional information write:

THE FR CORP.
951 BROOK AVE., NEW YORK 51, N. Y.



Three Eastman Kodak films are now available in a new, compact, two-carton pack—Verichrome Pan, Panatomic-X, and Tri-X in the 127, 120, and 620 sizes. The two individual cartons may be separated by a simple twist,

and either one or both rolls may be purchased. There is no change in cost for the two-carton pack films. For additional information write: Eastman Kodak Co., Rochester, N. Y.

Hinson Gadget Bag Has Tray Top



The new Hinson Tray Top gadget bag features a removable top tray. The tray is contained in its own zippered compartment at the top of the bag and is made of vinyl plastic. The tray

measures 12 x 4 x 2 1/2 in., and is divided into three compartments. Two of the compartments are adjustable. The upper section of the bag containing the tray is hinged at the back. The tray portion of the bag has its own zipper and is secured by a locking clasp. A second zipper closes the lower part of the gadget bag. The tray is lined with polyurethane—a shock-absorbing material. The loaded tray can remain securely in its own compartment while easy access is made to the main portion of the bag, simply by folding back the top section. Overall size of the bag is 10 1/4 x 13 x 4 in. The main compartment is large enough to hold two reflex cameras, film, and flash equipment and has three removable dividers. The bag is available in a choice of either Hinson, a scratch-proof vinyl plastic, or full grain leather in russet, burgundy, or saddle brown.

Price of the bag in plastic is \$17.95. The leather model sells for \$33.95. For additional information write:

HINSON MFG. CO.
WATERLOO, IOWA

Timer For Polaroid Land Cameras



Tech Photo Products, Inc. has introduced a timer designed to accurately time the one minute period for development of Polaroid Land camera films. The bell-like device can be attached to the tripod screw of the camera. Overall size is somewhat smaller

than a cigarette pack. After the picture has been taken and development started, the timer is given one turn, automatically setting it for one minute. A buzzing sound is heard during the

(Continued on page 34)

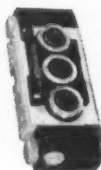
NEW REALIST 620 2 1/4 x 2 1/4 PROJECTOR

big as life and twice as natural at half the price \$39.95

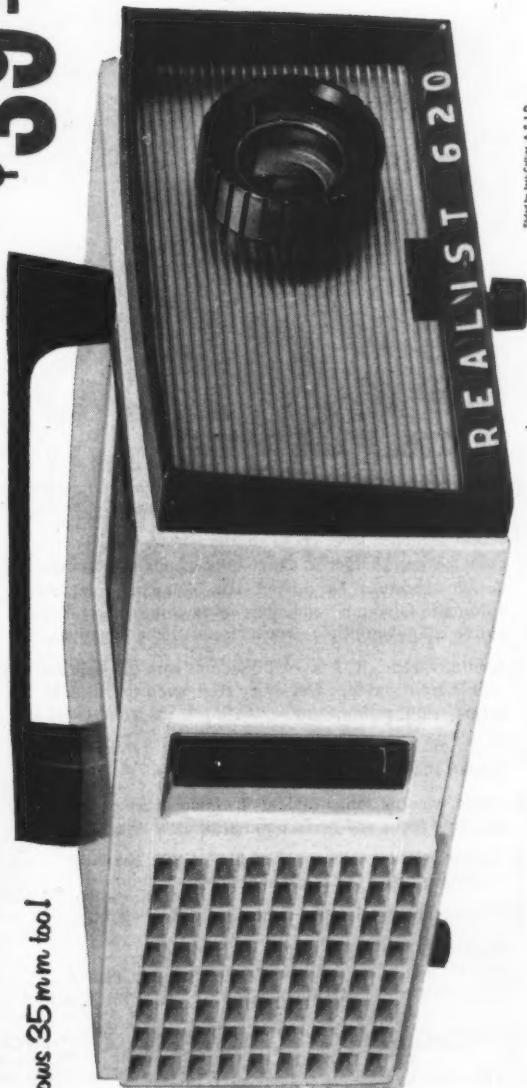
shows 35 mm too!

The new REALIST 620 is the only projector that lets all camera owners show color slides bigger than life size, at such a low price. What's more, it has more outstanding features than projectors costing twice as much: it's always ready for action—just plug in and focus. The body is cast aluminum with concealed storage spaces for slides and cord. Styling is low and modern—thanks to a new horizontal lamp. Colors? Cream-white trimmed with rich brown and bronzed gold. The super-efficient cooling system protects your slides—they can't fade, pop, blister, Zephyr-quiet, too. And the precision 5" lens fills a big 60" screen at only 12'.

When you're ready for the best... buy a Stereo REALIST Camera



Photography at its best... that's Stereo. Stereo at its best... that's REALIST! All metal body... matched, coated f3.5 lenses... film plane focusing... split image range finder... speeds T-B, 1 to 1/150th sec... automatic exposure counter... double exposure prevention... full year warranty... List \$129.00



Styled by Jack Collins, A.S.I.D.

Realist inc.

A subsidiary of David White Instrument Company, manufacturers of precision surveying instruments and photographic products. 2051 North 18th St., Milwaukee 5, Wisconsin.

BEFORE YOU BUY ANY CAMERA CHECK THESE 7 AMAZING FEATURES



OLYMPUS

FEATURES AND BENEFITS:

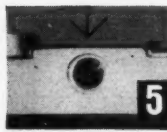
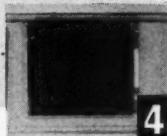
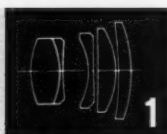
- 1 Has 5 element E Zuiko f/2.8, fully coated and corrected lens. Gives perfect resolution, needle-sharp definition.
- 2 Rapid sequence lever cocks shutter, shows red dot, counts exposure. Get 36 exp. in 30 seconds with no accidental double exposures. No missed shot. You can forget. The automatic Olympus remembers everything. Special-effects button allows multiple exposures on same negative.
- 3 Shutter speeds: B, 1 to 1/500 second with all scale settings visible from the top. Get every shot, even the fastest action, without fumbling.
- 4 Pyrex pressure plate can't warp or bend. Gives overall sharpness over all your negatives.
- 5 Single window range finder/viewfinder enables you to get accurate focus and perfect composition at the same time.
- 6 Unique window tells speed of film in use. No mistaking color for black and white.
- 7 At only 69.95 Olympus is obviously the best buy.

SEE—TRY THE OLYMPUS. IT LOOKS,
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THE PRICE. WRITE BROCKWAY FOR A BROCHURE.

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1114 FIRST AVENUE, NEW YORK CITY 21, N. Y.

Canadian Distributor: W. CARSEN & CO., 88 TYCOS DRIVE, TORONTO, CAN.



69.95

NEW PRODUCTS

(Continued from page 33)

interval. At the end of one minute a bell tone is heard. The timer may be used on or off the camera. Price of the 1-Minute Timer is \$4.95. For additional information write:
TECH PHOTO PRODUCTS, INC.
8645 BAY PARKWAY, BROOKLYN 14, N. Y.

New Primos Autofocus Enlarger



The Primos Junior 35mm Autofocus enlarger is guaranteed to give fool-proof automatic focusing for magnifications from 2 to 10 diameters. The enlarger head is simply lowered or raised for the desired print size and then fixed in that position. The head can be tilted back to advance film and is supported by a parallelogram mechanism with spring counter-balance. The lamphouse has a heat absorbing base, condenser lens, and adjustable light source. The Cassar 50mm f/3.5 lens is equipped with click stops. The enlarger weighs 13.9 lbs. and is constructed of chrome-finished metal. Price, including lens and red filter, is \$99.50. For additional information write:

KARL HEITZ, INC.
480 LEXINGTON AVE., NEW YORK 17, N. Y.

Semi-Automatic Magazine Viewer



The Airequipt Ultramatic Viewer is designed to offer semi-automatic magazine operation for 35mm slide viewing. Twenty 2x2 slides in cardboard mounts are loaded into a magazine which drops into the viewer. Simple push-pull action changes the slides and restacks them in the magazine. The viewer is illuminated only when slides are in viewing position. The viewer is made of high-impact Polystyrene plastic and is finished in gray and red. The viewer can be operated with either battery or AC-DC power. Super-size slides can also be shown in the viewer. A dual lens system provides 7X magnification of slides. Diffusion material between slide and light source is said to eliminate hot spots. The viewer sells for \$12.95, with the battery housing and one magazine, less batteries. The AC-DC housing above sells for \$6.95. The battery housing alone is \$2.95. Magazines are 50¢ each. A carrying case for the viewer and eight magazines sells for \$5.95. For additional information write:

AIREQUIPT MFG. CO.
20 JONES ST., NEW ROCHELLE, N. Y.

New Automatic Lens for Exaktas

A new automatic diaphragm lens has been introduced by Carl Zeiss, Jena (Germany) for the Exakta 35mm camera. The Tessar 50mm f/2.8 lens is of four-element design. When the clutch-control lever is operated, the lens opens to its widest aperture, f/2.8. When the shutter release button is pressed, the diaphragm automatically closes to the preselected opening, and the exposure is made. The lens can also be operated manually. Angle of view for the Tessar lens is 45° and it can be focused from 1.65 ft. to infinity. Smallest lens open-

ing is $f/16$. Price of the lens is \$100. For additional information write:

EXAKTA CAMERA CO.
705 BRONX RIVER RD., BRONXVILLE 8, N. Y.

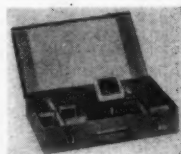
New Eastman Kodak 8mm Lens

The Kodak Cine-Ektanon 6.5mm $f/1.9$ wide-angle lens is designed to fit all 8mm movie cameras with D-type mounts. The fixed focus lens has click stops from $f/1.9$ to $f/16$. In addition, the minimum distance for sharp focus is shown with each f -number. At $f/8$ for example, the lens is shown to be in focus from 15 in. to infinity. The lens accepts Kodak Series V combination lens attachments with a No. 22 screw-in adapter ring. Price of the Cine-Ektanon lens, with front and back lens caps, is \$54.50. For additional information write:

EASTMAN KODAK CO.
ROCHESTER 4, N. Y.

Although Eastman Kodak Co. has discontinued production of Super-XX film in miniature and rollfilm sizes, the company will continue to manufacture and sell Super-XX in sheet film form. It is available in all sheet film sizes from $2\frac{1}{4} \times 3\frac{1}{4}$ to 11×14 inches. For more information, write: Eastman Kodak Co., Rochester 4, N. Y.

Combination Slide File and Viewer



The Handee Slide Vue kit is a combination slide file and viewer in one package. The slide file will accommodate 300 ready mount or 100 glass mounted 2×2 slides. The viewer fits into

its own compartment in the slide file for storage. The file is constructed of welded steel. The viewer is made of high impact plastic and is operated by two C batteries that can be replaced easily. An on-off switch controls current. Lens and housing snap off for cleaning. The unit can be used as a table viewer or hand viewer. It measures $2\frac{3}{4} \times 2\frac{3}{4} \times 4$ in. Price of the combination is \$7.95. The viewer can be purchased separately for \$4.95, including batteries and lamp. For more information, write:

LOGAN ELECTRIC SPECIALTY MFG. CO.
1431-35 W. HUBBARD ST., CHICAGO, ILL.

You can take color pictures through the plastic Vistadome of a train if you use Tiffen's new Photar Vista Filter #CC30R. Available in all sizes to fit all camera lenses, the filter compensates for the distortion of color caused by the Vistadome. For more information, write: Tiffen Marketing Co., 71 Jane St., Roslyn Heights, L.I. N.Y.

New Nikkor Wide-Angle Lens



The Nikkor 35mm $f/1.8$ wide-angle lens is designed for situations where fast lens speed and wide-angle view are required. Angle of view of the lens is 63° . The manufacturer

claims the seven-element lens is virtually bubble-free and is made with a new type of optical glass. The lens is housed in a black, lightweight mount. It has click stops for the following apertures: $f/1.8$, $f/2$, $f/2.8$, $f/4$, $f/5.6$, $f/8$, $f/11$, $f/16$, and $f/22$. Focusing is from

(Continued on page 36)



Heiland Strobonars MEAN BETTER PICTURES



Taken with Pressmaster lamp-head. Note even illumination.



Taken with ordinary reflector. Note "hot spot", dark corners.

*Trade Mark

Heiland®

A DIVISION OF HONEYWELL

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Only the Pressmaster® lamp head, exclusive on Strobosonar® electronic flash units, combines modern miniature design with even, corner-to-corner light distribution. Heiland Strobonars give you sparkling, clear pictures with no "hot spot" or dark corners.

Strobonars are the ultimate in convenience as well as performance. The most compact and lightweight available, they operate on 80c worth of batteries or ordinary household current and flash your pictures for less than 1c each.

See them at your photo dealer's or write for free booklet.

Strobosonar 62-A for accessory clip mounting (shown above on Heiland PREMIERE® Camera); 61-A for bracket mounting (at right).
Either... **\$59.95**



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NEW PRODUCTS

(Continued from page 35)

3 ft. to infinity. Currently, the Nikkor 35mm f/1.8 lens is available only in Nikon mounts. Future deliveries are expected to include Leica-type thread mounts. Price of the lens is \$179.50. For more information, write:

NIKON, INC.
251 FOURTH AVE., NEW YORK 10, N. Y.

Rapid-Sequence Motor for Praktina

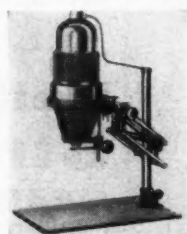


A Rapid-Sequence Spring Motor for the Praktina FX35mm eye-level single-lens reflex camera makes it possible to take ten pictures in less than five seconds, according to the manufacturer. The unit weighs less than 20 oz. and can

be attached to the camera before or after film has been loaded. When attached to the camera, the motor fits into a coupling receptacle on the camera. A motor activator button, located on the motor assembly, is positioned directly over the camera's shutter release. When the activator button is depressed, a plunger depresses the shutter release. When the activator button is released the motor transport mechanism moves the film to the next frame, resetting the shutter, positioning the reflex mirror in the camera, and setting the exposure counter. Power for the unit is supplied by a heavy-duty spring motor. Price of the Rapid Sequence Motor is \$69.50. For additional information write:

STANDARD CAMERA CORP.
50, W. 29TH ST., NEW YORK 1, N. Y.

Testrite Introduces New Enlarger



The Testrite 4 x 5 Professional Model 100DC Photo Enlarger is said by the manufacturer to be the only enlarger in the 4 x 5 size to have four rigid parallel arms connecting the lamp house assembly to the column. Another feature is front to back distortion control. A knob controls

movement of the lamp house so that the relation of the negative to the baseboard can be adjusted. Normally, negative and baseboard are in a parallel position. The adjustment can be employed to correct for distortion in the print, or for special effects. Designed to be a diffusion-type enlarger, the Model 100DC can be converted to condenser operation. Condenser sizes available are 2, 3½, 4½, and 6½-in. The enlarger will accommodate negatives from 35mm to 4 x 5-in. size. The lamp house may be extended a full 1½ in. toward the front of the enlarger. This is aimed at cropping situations where the enlarger column makes it impossible to move the easel back far enough. Other features include variable contrast and red filter holder, 360° tilt for horizontal projection or distortion control, rack and pinion focusing, interchangeable lens board, and 19 x 24-in. baseboard. The Model 100DC sells for \$69.95 without lens, or \$99.95 with f/4.5 135mm Elgeet lens with iris diaphragm and click stops. For more information write:

TESTRITE INSTRUMENT CORP.
135 MONROE ST., NEWARK 5, N. J.
(Continued on page 38)

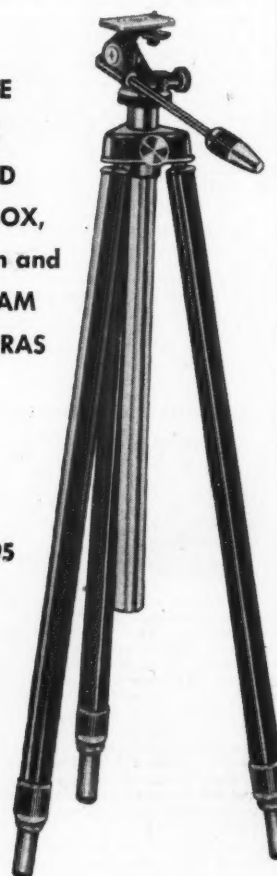
THE NEW WHITEHALL

TUDOR
SIMPLIFIED TRIPOD

... SO EASY TO OPERATE

A FINE
BASIC
TRIPOD
FOR BOX,
35 mm and
BANTAM
CAMERAS

\$12⁹⁵



The TUDOR is so simple to operate! Only one leg to pull out with center column adjustment for the exact height you want — Rotate pan head to give camera position — Tilt camera to exact angle with control handle on pan head. Your camera will fit on the TUDOR too ... Evvreyway Camera plate adjusts to position any camera perfectly.



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TO ONE COLOR SIZE!

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in all **3** popular sizes!



35mm color . . . (or black and white) you simply slip the Rolleikin adapter into the Rollei, load 35mm film, and shoot away.



Super Slides . . . the preferred size for 2x2 projection . . . gives over 85% greater picture area than 35mm. Mounts available either cardboard or metal-glass.



Big 2 1/4" x 2 1/4" . . . for those who want their color big, or need transparencies in salable size. Also best for critical enlargements from black and white negatives.

Rollei *versatility* extends even to your color needs. For larger 2 1/4" x 2 1/4" negatives or small 35mm . . . or the preferred Super Slide size for 2 x 2 projection . . . you need only Rolleiflex, the world's most popular, most versatile camera in the quality field.

With its rugged, dual range built-in exposure meter, synchro-Compur LVS shutter, and the finest optics available, automatic Rolleiflex f:3.5G or f:2.8E will give you complete command of every color opportunity . . . assure perfect photography for years on end. At all dealers, or write for literature.

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Everything you want in a

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... all for an incredible **\$8.45**

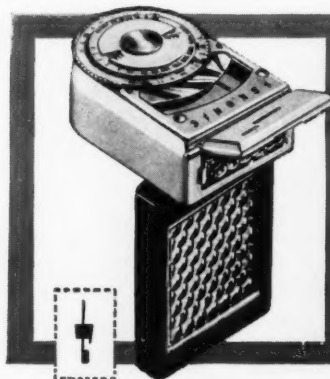
The **Sekonic** 'Leader DeLuxe' exposure meter with 'Dual-Range' versatility now enables any and every camera owner to shoot perfectly exposed, crisp, sharp black-and-whites, as well as true-to-life color slides and prints, every time he trips the shutter — for an initial outlay that would have been called impossible even a year ago. Thanks to the engineering genius and production wizardry of the world-famous Sekonic Electric Co. of Tokyo, Japan, the SEKONIC 'Leader DeLuxe' offers performance features, quality components and precision craftsmanship which make it compare favorably with exposure meters selling for nearly four times its price.

For those who require accurate exposure readings under extremely poor lighting conditions, the low-light sensitivity of the meter can be boosted 400% by use of the SEKONIC Light Amplifier Attachment. An exclusive feature of this plug-in booster is that it is perfectly matched to any and every SEKONIC 'Leader DeLuxe' without factory adjustment.

See the SEKONIC 'Leader DeLuxe' at your dealer's — you're bound to agree that it's the best buy in exposure meters today!

Compare these features with those of the highest-priced exposure meters:

- Dual-range versatility
- Legible, direct-reading dial for speedy operation
- Wide range of apertures (f/1.4 to f/22), shutter speeds (4 sec. to 1/1000 sec.)
- Direct light-value scale (LVS) readings
- ASA readings from 6 to 1600 — usable with ultra-fast films.
- Choice of reflected and incident light readings (incident light attachments supplied with meter and amplifier attachment)
- Small, compact, lightweight
- One-year guarantee against mechanical defects
- Made by Sekonic Electric Co., Tokyo, Japan



THE NEW

Sekonic
LEADER • DELUXE

featuring 'Dual-Range' Versatility

\$8.45, complete with leather case, incident-light attachment and neck strap
\$3.50 extra for SEKONIC Light Amplifier Attachment, complete with incident-light attachment and leather case

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West, Hawaii and Alaska:

PONDER & BEST, INC., 814 No. Cole Avenue, Hollywood 38, California

NEW PRODUCTS

(Continued from page 36)

Timer for Constellation Projector



A timer making possible automatic operation of the Graflex Constellation 35mm slide projector has been introduced by Graflex, Inc. The timer can also be used on virtually all projectors equipped with an Airequip magazine and providing for remote control operation. The new slide-timer will hold slides on the screen for 5, 8, 12, 15, 20, or 30-second intervals before projecting the next slide. Its 10-ft. control cord also provides for holding or rejecting slides regardless of interval setting. Price of the timer alone is \$14.95. When purchased in combination with the remote control Constellation projector, price is \$10.00. For additional information write:

GRAFLEX, INC.
ROCHESTER 8, N. Y.

Opta-Vue File Offers Unique Protection to Slides



What the manufacturer terms to be a new scientific anti-bacterial principle is offered as part of the new Opta-Vue 300 slide file. It is said to be first and only slide file treated with Film-Gard, embodying a new chemical discovery that preserves slides and protects them from airborne bacteria. The formula is added to the raw material prior to making the plastic employed for the file. The odor, described as a faint, sterile one, can be faintly detected when the case is opened. The Opta-Vue 300 is designed so that the upper part of the case firmly overlaps the lower section when closed, permitting no air or moisture to enter. The file holds 300 slides in 12 compartments. The unit weighs 9½ oz. empty, and measures 6 x 7 x 2 in. An index card is mounted in the cover of the file. The file can be had in a choice of four decorator colors. Price is \$2.95. For more information, write:

OPTICS MFG. CO.
AMBER AND WILLARD STS., PHILADELPHIA, PA.

Ansochrome Developing Kit

A 3½-gallon size Ansochrome film Professional Developing Outfit contains all the chemicals—including two short-stops and two hardeners—needed to process Ansochrome color film. No additional chemicals other than those supplied in the kit are needed. The Professional Developing Outfit will process 400 4 x 5 sheets of Ansochrome, and is priced at \$21.45. For more information, write:

ANSCO
BINGHAMTON, N. Y.



poet and his camera



NIKON PHOTOGRAPH BY ED FEINGERSH
COURTESY OF REDBOOK MAGAZINE

Somewhere in this West German home for foundling children is a picture . . . a single expression that sums up all the futility of the years that went before.

The poet with the camera wants that picture. He seeks, he searches intently. Suddenly, he catches a glimpse out of the corner of his eye. He turns—the girl in the chair—alone—absorbed in, who knows what. In a moment others will join her—and the spell will be gone. The camera is already pressed to his cheek. There is no time to ponder, no time to lose. Advance—focus—shoot. It's his now, and not a moment too soon, for the mood has passed.

He moves on — confident — his Nikon has met another situation with speed and ease.

Life doesn't always stage her human dramas under the most desirable photographic conditions. Her moods are variable and unpredictable. But, the poet, armed with his Nikon S-2 is prepared for her at every turn. And as for his Nikkor Lenses—he knows that as long as there is light to see by, they will seek out and record the subtlest details that go to make great pictures.



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the Fastest Handling '35' in the Field

For free booklet, "35mm Photography—A New Art" write to Nikon Incorporated, 251 Fourth Avenue, New York 10, N. Y., Dept. MP-5.



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their **PRICE**

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by
Minolta



FULLY AUTOMATIC
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- Famous ROKKOR 45mm 5-element f/2.8 coated lens
- New 'Lumi-Frame' coupled range/viewfinder
- Built-in 'A-B-C-D' flash guide
- Fully automatic single-stroke film advance and shutter cocking
- Fully synchronized OPTIPER MXV precision shutter (speeds 1 sec. to 1/400th and bulb)
- Built-in self-timer

\$69⁹⁵



FULLY AUTOMATIC
Minolta 'A'

- Famous ROKKOR 45mm 4-element f/3.5 coated lens
- Fully automatic single-stroke film advance and shutter cocking
- Brilliant, single-window coupled range/viewfinder
- Fully synchronized OPTIPER MX precision shutter (speeds 1 sec. to 1/300th and bulb)

\$49⁹⁵

Is it any wonder that the name 'Minolta' is on the lips of photographers everywhere?



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New Photo Books

MINIATURE and PRECISION CAMERAS
by J. Lipinski, B.Sc., D.I.C. 300 pages,
344 illustrations. Published for "The
Amateur Photographer" by Iliffe & Sons
Ltd., London. Price \$5.95

A book of this nature, discussing the construction, function and design of modern miniature cameras (mostly 35mm), has long been overdue.

Camera design and construction are of more than just academic interest to the working photographer, advanced amateur or a professional.

This is especially true for the user of miniature cameras. In this field a reasonable acquaintance with technical matters is the key to continuing success in an ever-expanding variety of creative directions.

A thorough understanding of how the miniature camera functions—what its many assets are and what its limitations are is essential to every photographer. These assets and limitations should be spelled out as actual facts, and not as personal opinions and prejudices, as is often the case when cameras are under discussion by photographers.

The facts are clearly outlined in this book. They cover such diverse things as information on rangefinders, parallax, shutter efficiency and testing, coating of lenses, filters, flash synchronization, exposure meters, and lens testing.

Information is included about Rolleiflex, Leica, Contax, Linhof, Alpa, Exakta, Contax S, Contaflex, Rectaflex, Voigtlander Prominent and other cameras.

The volume opens with a chapter called "Miniature Cameras at Work." In this is discussed the various fields in which cameras are generally used. This is followed by chapters titled: Technical Requirements of a Miniature Camera, Lenses for Miniature Cameras, Miniature Camera Construction, Some Modern Camera Designs, Camera Accessories, Camera Testing and Maintenance.

There is also an appendix containing technical information on lens resolution, common optical glasses and hyperfocal distance formulas, as well as an index.

Most of the book is in simple non-technical language. Here and there are

some bits of math and a few formulas, but the bulk of information is not explained by means of these.

The diagrams and illustrations are numerous and extremely well done.

—NORMAN ROTHSCILD

U. S. CAMERA 1957, edited by Tom Maloney, 287 pages, U. S. Camera Publishing Corp., N. Y. Price \$6.95

Most annuals are uneven, and this year's *U. S. Camera Annual* is no exception. Some parts of it are excellent. In particular one must mention a portfolio gleaned from a show called Creative Photography which was exhibited in Kentucky this year. The pictures are first-rate in subject matter and technique, and it is always pleasant to see the recent work of such photographers as Brett Weston, Ansel Adams, Harry Callahan, and Aaron Siskind.

This year's annual contains, in addition to the above section, several portfolios by individual photographers plus small essays by them. Sanford Roth's dynamic contribution makes good sense both pictorially and in words. So does Philippe Halsman's fine set of portraits. However, the large color section by Ray Atkeson seems rather dull. The only other color in the book is a section of very delightful and slick frou-frou from the pages of *Harper's Bazaar*. While there certainly should be a place for scenics, fashion and beauty shots in any annual, it does seem a mistake to ignore completely the really fine creative color work being done today.

There seems to be a plethora of nudes in this year's annual as compared to other years, but they are very good, especially a study by Andre de Dienes of a rather damp young lady emerging from a swimming pool, lake, or bath. Other individual pictures which will remain in mind are: Philip Giegel's action-filled horse-race, a marvelous set of nature patterns by Hans Hunziker, a penetrating portrait and a lovely pair of Irish hands by Dorothea Lange.

The printing this year seems better than last, at least our copy. The arrangement of the pictures and general layout was well-paced. One complaint: It takes a really well-developed, detective-story trained mind to find some of the captions in this and most recent U. S. Camera Annuals.

Verdict: This annual suffers from an indigenous disease. It tries to be all things to all readers. Whatever your level of taste, there'll be something here for you. But it won't be enough to satisfy you.—J.J.

These and other books are available through MODERN PHOTOGRAPHY Book Store; see advertisement on page 15.



MAY, 1957

You are *Automatically* an EXPERT ON EXPOSURE

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FULLY AUTOMATIC
Minolta
AUTOCORD 'L'

2 1/4 x 2 1/4 TWIN-LENS REFLEX

featuring **ULTRA-SENSITIVE**
COUPLED EXPOSURE METER

- 1 You aim the photo cell at your subject.
- 2 You read the number indicated by the pointer on the Light-Value Scale. (For example, 11.)
- 3 You set the aperture and shutter scales so that their special calibration numbers add up to the number you have just read. (For example 5 and 6... or 6 and 5... or 3 and 8—depending on the need for a faster speed or a smaller f/stop. You can check the actual f/stop and shutter settings corresponding to these numbers through two windows on top of the viewing lens housing.)



THAT'S ALL

you are set for a perfect exposure
through the magnificent ROKKOR lens!

Unlike some cameras that merely have a separate exposure meter tacked on to them, the fabulous new MINOLTA Autocord 'L' features an extra-rugged meter coupled to the camera mechanism to enable you to determine the correct exposure automatically. With its super-simple direct-reading Light-Value Scale anyone is an expert on exposure — and it has every feature of the world-famous MINOLTA Autocord, too!*

\$124⁵⁰



FULLY AUTOMATIC
Minolta AUTOCORD

... for those who already own a fine exposure meter and prefer to calculate their own aperture and shutter settings.

*Fully automatic film advance and shutter cocking
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The meters most photographers use

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Candid Cat Captured

Sirs:

First of all, may I congratulate you on the variety of your subject material and on the extraordinary photographs with which it is illustrated. I thoroughly enjoy your magazine and look forward to each succeeding issue.



Still Life

It is the February issue, specifically Alfred and Betty Statler's "Try to Catch a Candid Cat," which has moved me to write you. Their article and photographs, immensely enjoyed, show keen appreciation and understanding of cats. However, I take exception to the statement that "A cat . . . is not a still life" and herewith offer proof that a cat is all things—including Still Life.

Rochester, N. Y. Elsie L. Langley

Colorful Comment

Sirs:

Robert Crandall's February column ("Modern Color") is one of the best ever. Let's have more like it.

New York, N. Y. William G. Osmun
Associate Editor
Aviation Age

Sirs:

I want to congratulate you on the splendid article on "How to Choose a Developer-Film Combination" in the February issue. Articles of this type are of great value to your readers. Please continue the good work.

Englewood, Colo.

A. T. Garber



The Schneider Componon is available in the following speeds and focal lengths: f:4 — 50 and 80mm ... f:5.6 — 105, 150, 180, 210, 240 and 300mm.



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New Booklets

MACRO-AND MICRO PHOTOGRAPHY WITH THE ALPA REFLEX 35MM, Karl Heitz, Inc., 480 Lexington Ave., New York. 48 pages of text, illustrations, and charts. Price: 75 cents.

Pignons S.A., manufacturer of the Alpa line of single-lens 35mm reflex cameras, has just published this how-to-do-it booklet. It is not, and does not pretend to be, a general work on macro photography and photomicrography; it is, rather, an elementary instruction booklet on these fields, primarily concerned with supplying detailed information on Alpa equipment (lenses, copy stand, extension tubes, etc.) available for the specialized field of close-up photography.

PICTURES FROM THE AIR WITH YOUR CAMERA, revised, Eastman Kodak Co., Rochester. Price: 35 cents.

Amateur photographers hankering for a fling at aerial picture taking, from either private or commercial planes, will find practical help in this revised edition of *Pictures from the Air with Your Camera*.

A wide variety of factors, including haze, motion, angle, and perspective, are considered. In addition there are sections devoted to pictorial possibilities, special problems encountered, and techniques of movie making.

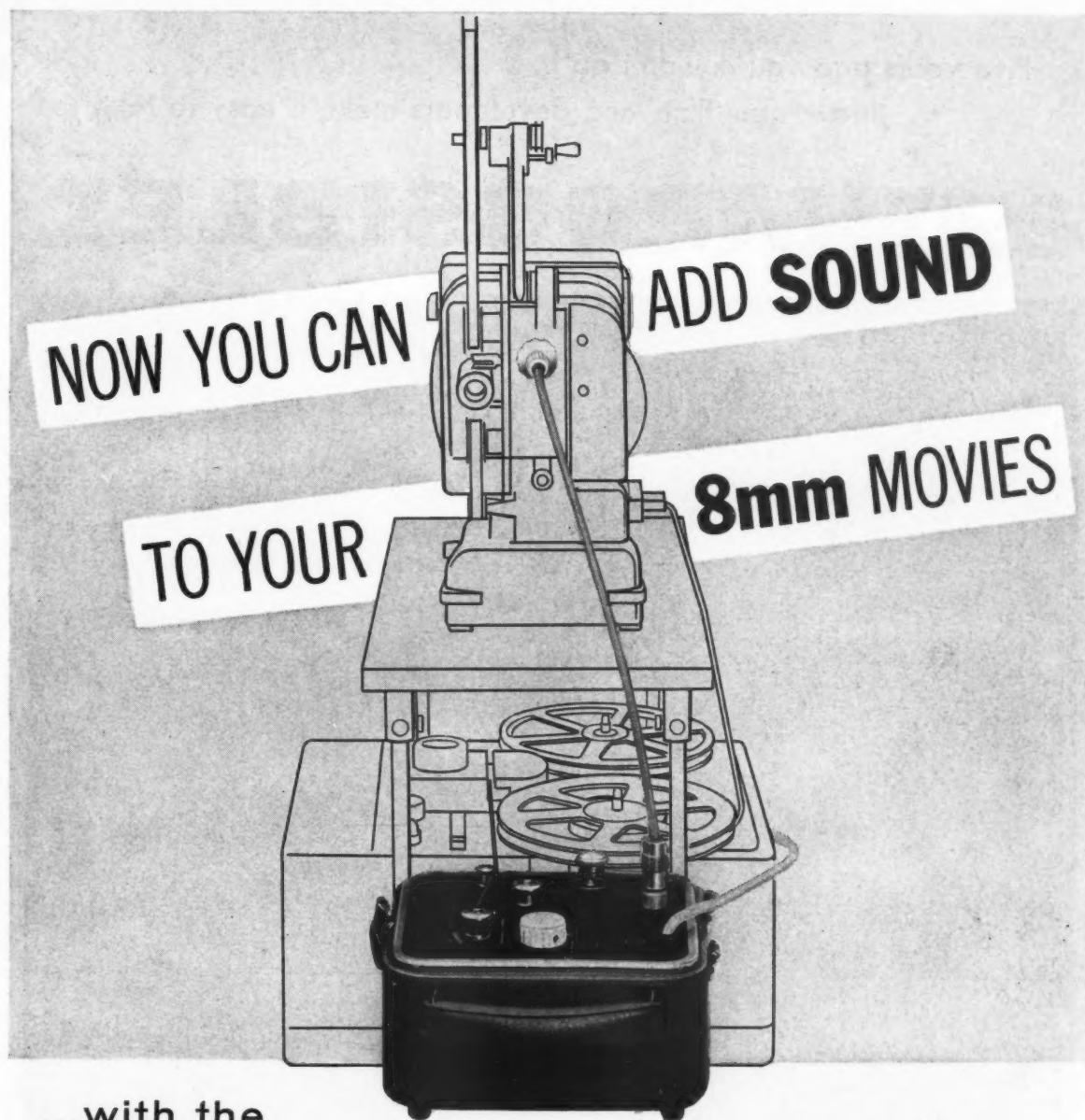
ABOUT FILTERS, CLOSE-UP AND MINUS LENSES, 2nd edition, Spiratone Inc., New York City. Price: 25 cents.

Indexed for easy reference, this handy pocket-sized guide contains up-to-date information on all commonly used filters, and on portrait and negative lenses.

Also included are a filter selector showing the proper correction and compensating filter for all types of color films; film speed and filter factor conversion charts; and illustrations of the uses of neutral density, diffusing, infrared and high speed color correcting filters.

G-E PHOTOLAMP AND LIGHT DATA, General Electric Co., Cleveland. 44 pages of text, charts and diagrams. Price: 10 cents.

This is the sixth edition for a popular booklet first distributed in 1949. Familiar features are: complete list of G-E flashbulbs, together with specifications and essential data; time-light curves and characteristics; and a section on flood lighting, among others. New features include a simplified presentation of color information, and directions for finding and using guide numbers. Film exposure indexes have been brought up to date.



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Five years ago you couldn't do it.

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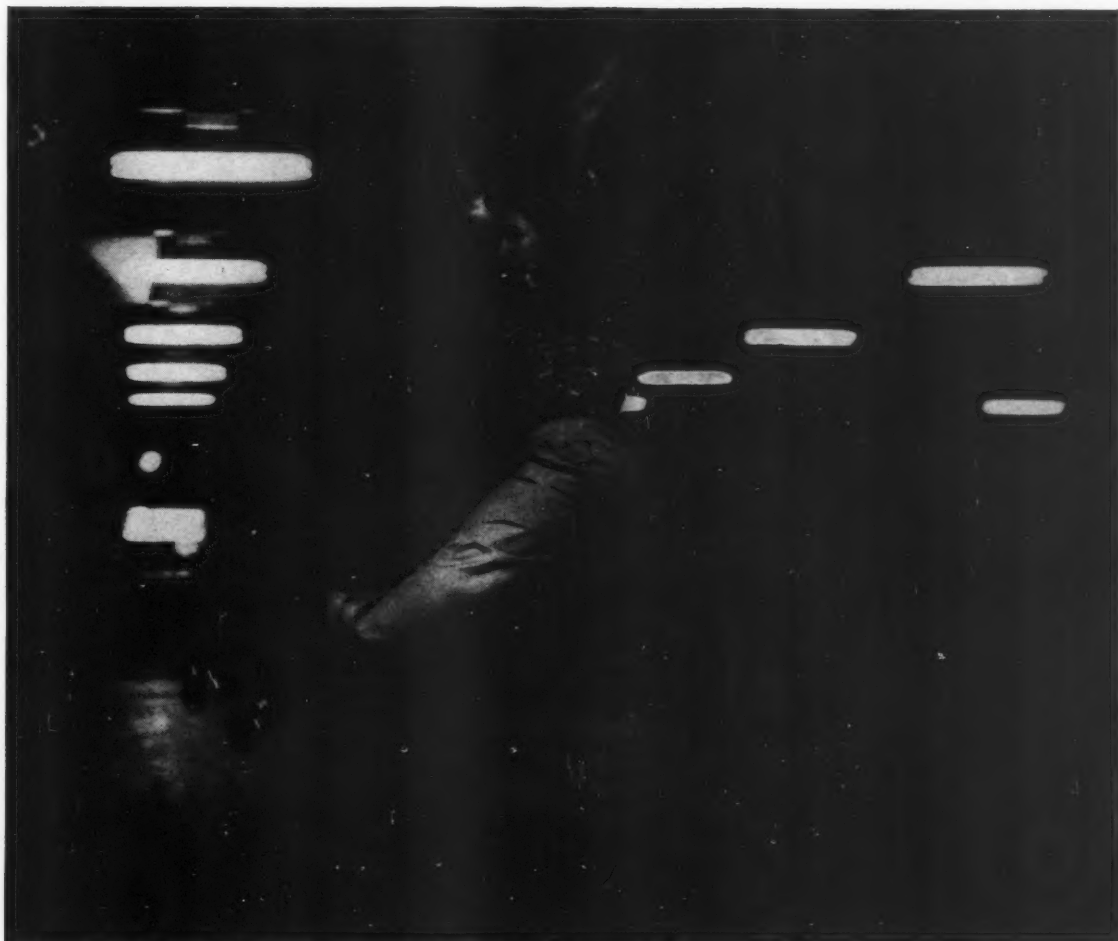


BEAT CAMERA SHAKE WITH FAST SHUTTER!

YOU'RE in a moving, vibrating bus. Mother and child make a madonna-like scene. Five years ago, using Kodak Super-XX normally, your meter reading would have called for 1/10 sec. at f/3.5, too slow to cheat the vibration (*left*). Today, under the same conditions you shoot at 1/125 sec. at f/3.5, turn out the shot *above*. And, believe us, virtually anybody can do the same. How is it possible? Wonderfully fast new films (Kodak Tri-X, Ilford HPS), extra-powerful but soft working developers (such as FR X-500, Clayton P-60, Ilford Microphen), and careful exposure meter use to utilize all potential film speed—they make it possible. Let's see how it's done.

PHOTOGRAPHED FOR MODERN PHOTOGRAPHY BY TED RUSSELL

2 $\frac{1}{4}$ x 2 $\frac{1}{4}$ PICTURES



THE SKATER: HENRY ABRAMI, JR. AT EMPIRE ROLLERDROME, BROOKLYN, N. Y.

SHOOT ACTION WHEREVER YOU SEE IT!

HERE, as in the picture opposite, all important detail is in the highlight areas, and the lighting on those areas is relatively even. With such subjects you can assume an exposure index 10X "normal" for the film, take a meter reading from the *important highlights*, and with powerful development get reasonably printable highlights and some middle tones. But you'll get little or no shadow detail. No magic—simply sacrificing all else (including some print quality) to get those important highlight areas. Exposure for "normal" Super-XX (left) was $\frac{1}{2}$ sec. at f/3.5. Russell "pushed" Tri-X to an exposure of $\frac{1}{125}$ at f/3.5 (above).



CONTINUED ►



ALMOST ANY LIGHT IS BRIGHT ENOUGH!

GREATEST of all possible aids to "impossible" pictures is flat lighting (no matter how dim) over all *important* areas of your subject. With people we usually want to record a face. Aim that face so it has little or no shadow on it, so eyes, nose, chin all get their even share of light. Then everything important is a highlight. How do you develop such pictures? Russell used FR X-500, a Phenidone one-shot type (dilute, use, discard). For the really "impossible" skater picture (*page 47*) he diluted 1:4, developed 15 min. at 70F (a last resort technique) to blast out the last bit of film speed available. For the others, X-500 was diluted 1:10, development was for 15 min. at 70F; this produces essentially "normal" negatives with Kodak Tri-X and Ilford HPS roll film. Photo *above* was shot by light of neon sign—1/10 at f/3.5. Same exposure with Super-XX produced result at *right*.



GET A DEEPER ZONE INTO SHARP FOCUS!

MORE DIFFICULT lighting problem exists when parts of face are in heavy shadow. Here Russell deliberately emphasized deep eye sockets; usually this is undesirable. How to avoid? Assume a more conservative exposure index (4X normal, perhaps), give exposure which takes into account important shadow areas. One way is to take meter readings of *important shadow area* (eyes) and *important highlight* (hand), give compromise "midpoint" exposure. Phenidone type developers are among the best for this type of work (Ilford Microphen, FR X-500, Clayton P-60, for example), since they have the ability to develop shadows with great power, but show less tendency to block up highlights than equally energetic metol-hydroquinone formulas. About this picture: note that with Tri-X Russell could use f/11, get it all sharp, (*below*). With Super-XX, *left*, he had to use f/3.5. Both shot at 1/5 sec., with handheld Rolleiflex.—J. W.



THE SCULPTOR: NICHOLAS MOCHARNIUK



DUAL RANGE PHOTO-ELECTRIC METER CELL

**FIVE ELEMENT 75mm
XENOTAR F/3.5 LENS**

**EXPOSURE METER
DIAL, SCALES, AND
DEPTH-OF-FIELD IN-
DICATOR IN KNOB**

PHOTOS AND TECHNICAL ASSISTANCE BY TED RUSSELL

ARE THE NEW ROLLEIS REALLY BETTER?

WHEN A NEW IMPROVED ROLLEIFLEX model camera is announced there are always a certain number of photographers who automatically trade in their old ones for the new model just as they would trade in a 1956 car for a 1957 design. Unlike cars, however, Rolleiflex cameras don't really need trading in after a year of use—or two—or three—or more. A discriminating camera buyer wants to know if the new model is really an improvement over the old—or has a little bit of useless chrome been added instead.

Will the Rollei user find a five element lens, a built-in exposure meter and an automatic depth-of-field indicator sufficient reason to buy a new Rolleiflex? This is the question MODERN set out to solve when we ordered a new Rolleiflex 3.5G delivered for testing. Although the Rolleiflexes with f/2.8 Zeiss Planar or Schneider Xenotar lenses are also available with exposure meters, we tested the Rolleiflex 3.5G since this is the first five element f/3.5 lens ever available in a Rollei. This test would allow us to compare it directly against the four element f/3.5 Schneider Xenar. Is a five element lens of a given focal length and opening really better than a four element lens of the same focal length and opening? Well, we would see.

There's no reason to dwell on the features which have already made the Rolleiflex a standard of excellence—the automatic loading, crank winding, automatic parallax compensation, LVS coupled Synchro-Compur shutter. Instead let's concentrate on the new features—the new exposure meter, the new lens and the new automatic depth-of-field indicator.

Are built-in meters any good?

First, the exposure meter. The photocell is built directly into the front name plate of the camera. A small lever (*see directions for use at right*) selects either a highly sensitive scale for low light intensity readings or a standard light level scale for average light intensities. The cell remains exposed at all times. All controls and dials for the meter are located on the focusing knob. We compared this meter with a number of well known brands of separate exposure meters in general professional use.

The built-in reflected light Rollei meter with incident light attachment is quite simple to operate, although the camera owner must learn to use the LVS system with it. The meter does not give individual shutter speed and lens aperture indications. If you want to know what lens apertures and shutter speeds are available at any given light level, you must set the camera controls to the proper LVS number as indicated in the pictures opposite and then check the speeds and aperture in the window atop the viewing lens (*picture 8 at right*).

There's no doubt that this LVS system at first may be a source of confusion for photographers accustomed to selecting and choosing their own f/stops and shutter speeds from exposure meter dials. Actually, however, by eliminating these two settings from the meter and concentrating on the LVS (*Continued on page 130*)

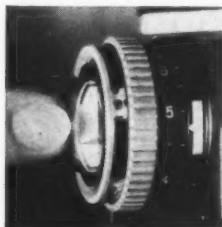
HERE'S HOW EXPOSURE METER WORKS ON NEW ROLLEIFLEXES



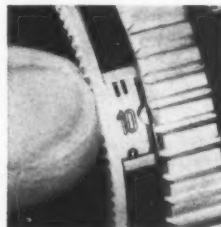
1. First set film's ASA index in dial window on the outside of the film wind knob. Numbers range from 6 to 800.



2. For low light intensities, flip lever on top of name plate to show red dot. For bright light, flip to cover dot.



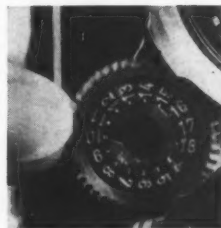
3. Take reading with meter. Turn outer rim of focusing knob until broad top arrow coincides with meter needle.



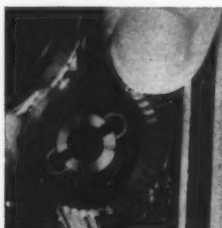
4. If using low light scale, read LVS setting from red bordered window. For high scale read black window.



5. Uncouple LVS by pushing in center of control button on front of camera so black notches do not line up with white.



6. Turn either the shutter or aperture wheel until the arrow on the shutter speed wheel points to the LVS number.



7. Relock LVS by pushing in control button, aligning notches and white markings. Shutter, aperture, are locked.



8. Turn either control wheel and select desired shutter-lens LVS combination in window atop viewing lens.



TEXT AND PICTURES BY EMMA LANDAU

TRY THE 35 MM LOOK FOR 2¼ PORTRAITS

WHEN did this idea of the close-up portrait begin for me? Certainly it did not evolve out of thin air. Rather, it was a slow growth—one that matured from a variety of outside stimuli.

Aren't we all constantly accosted by visual images almost from the time of birth? At each stage, from childhood to adulthood, the images we see take on different meanings that change as we grow into thinking beings. Then, it seems, the seed of an idea suddenly comes into focus. It becomes ripe for each one of us.

We are bombarded daily by the visual stimulations contemporary to our own time: the movies, television, the huge billboard, photographic news reportage. In the movies, the camera plays on the mobile face of the heroine, the close-up before the fadeout. In the development of the large screen, the face fills an entire wall—where the downbeat of an eyelid holds the rapt audience of watching eyes. Through television we are invaded in the intimacy of the home by the faces of performers, politicians—those men of destiny who are made more familiar to the public than at any other time in history.

Let's go back to an earlier mode of visual expression, to painting. Thumb through a book of art reproductions. Often a portrait or scene is followed by the detail of a face taken out of context of the whole painting. There, simply and boldly, you see the articulation of facial geography. The eradication of all other eye-catching detail—of costume, body, position, and surroundings—leaves just the strong characterization of the face. One can argue that the demeanor of a body can express joy or sorrow, strength or weariness, youth or age. But let the lens of the camera be the microscope that enlarges upon the face. Close up, the camera will seek out and develop the particularities of a character, of a mood, of a personality. It is in the face that transient moods are best expressed. The unguarded face

Editor's note: The distinguishing mark about Emma Landau's black-and-white work, all of which is done with a 2¼ x 2¼ twin-lens reflex camera, is that it doesn't look like as if it came out of that type of camera. Consistently, she injects into her pictures that spontaneous quality which is generally thought to be caught on the wing only by smaller, faster operating 35mm cameras. There is never a static moment in her 2¼ work. Expressions and gestures seem to spring alive from the faces which she has photographed close by or enlarged and separated from their environment in enlarging.

Many people associate 2¼ work with square format and always crisp definition; few think it is quite the camera to use for close-close portraits because of the focal length (75mm or longer) of the lens—which can cause distortion at close range unless carefully used. Many people have thought, too, that in terms of sheer size, the 2¼ twin-lens reflex is not the happiest machine with which intimate pictures can be made. At times, it is neither small nor unbulky in the hand. It requires film changing after 12 exposures. However, if these be obstacles, Mrs. Landau has certainly overcome them. Mrs. Landau prefers this type of camera for the warm, human, lively work she chooses to do. Her story, her method of operation and preference for the big facial image, starts on the opposite column.

Mrs. Landau is no stranger to MODERN. Our sixteenth *Discovery* (July, 1956), she has since been represented in color, as well as in black-and-white.—D. J.



Even at three or four feet, Mrs. Landau handles the $2\frac{1}{4} \times 2\frac{1}{4}$ camera with ease, is prepared for the fleeting moment.

reveals the truths which are hidden so carefully from the casual observer.

There are days to roam the city to discover its people, its faces. In New York, the subways isolate a few of the faces before your eyes. In travel, trains do the same. Talk to people in trains and subways, watch them and observe their faces, their changing expressions.

I have been asked why I use the $2\frac{1}{4}$ camera. I find it sympathetic to my need. It responds like an extension of my own eye. The ground glass mirrors what my eye has seen and, since I can hold my Rolleiflex down and away from my face, I have been able to photograph relaxed, un-selfconscious subjects like those *above*.

Many times I have found the subject in the ground glass, focused and then lifted my head to chat and, at the right moment, at the right expression or movement, snapped the shutter. This often has led to other more exciting frames and continuity. When working with children, I often let them look into the top of the camera.

The participation of looking on the ground glass to watch friends, parents or familiar landmarks has established a wonderful rapport many times. And such easy comradeship is most certainly conducive to the spontaneous picture (*pages 52, 56*).

On the other hand, having to change rolls of film every 12 frames does become a nuisance factor and breaks the continuity of a shooting session. Two or three loaded cameras is a good solution, but if one can afford to own just one camera, he must learn to change film very rapidly. Occasionally, I've been able to change a roll of film while walking, and if children were along, we've made a game of it. If the child was old enough to help, we've emerged fast, firm friends: I've obtained a confident, cooperative subject, and the child has learned something of the mystery of the insides of the strange, black box.

The obvious, most direct approach to the close-up portrait is, naturally, to get as close to the subject as

**HOW CLOSE IS CLOSE?
SHOOT FROM
THREE FEET—OR SIX,
CROP TO SIMPLIFY**



Cropped face above is detail. Do you prefer fuller view, below?



**FORMAT: LET IT COME FROM THE
BASIC PICTURE DESIGN—
CROP TO ENHANCE FACIAL EXPRESSION**

Only the square format is reminiscent of the twin-lens reflex picture. Highlights and expressions bounce.





With a conscious, highly trained eye for form, the photographer crops in, radically, to emphasize these expressions.

possible. Whenever I can, I try to shoot at a distance of no more than three feet from the subject to insure a large image on the negative and to avoid the clutter of distracting details. Few, if any of the twin-lens reflex cameras focus closer than three feet. However, it is possible to get nearer—as close as 18 inches with close-up accessory equipment which is available for many of the reflexes. Close-up attachments for viewing and taking are easily slipped over the regular lenses.

After examining the contact sheets of a picture story, I invariably pick out the frame of the close-close portrait and print it first. It seems to be the keystone of character and personality, and sets the mood for the development of the rest of the story.

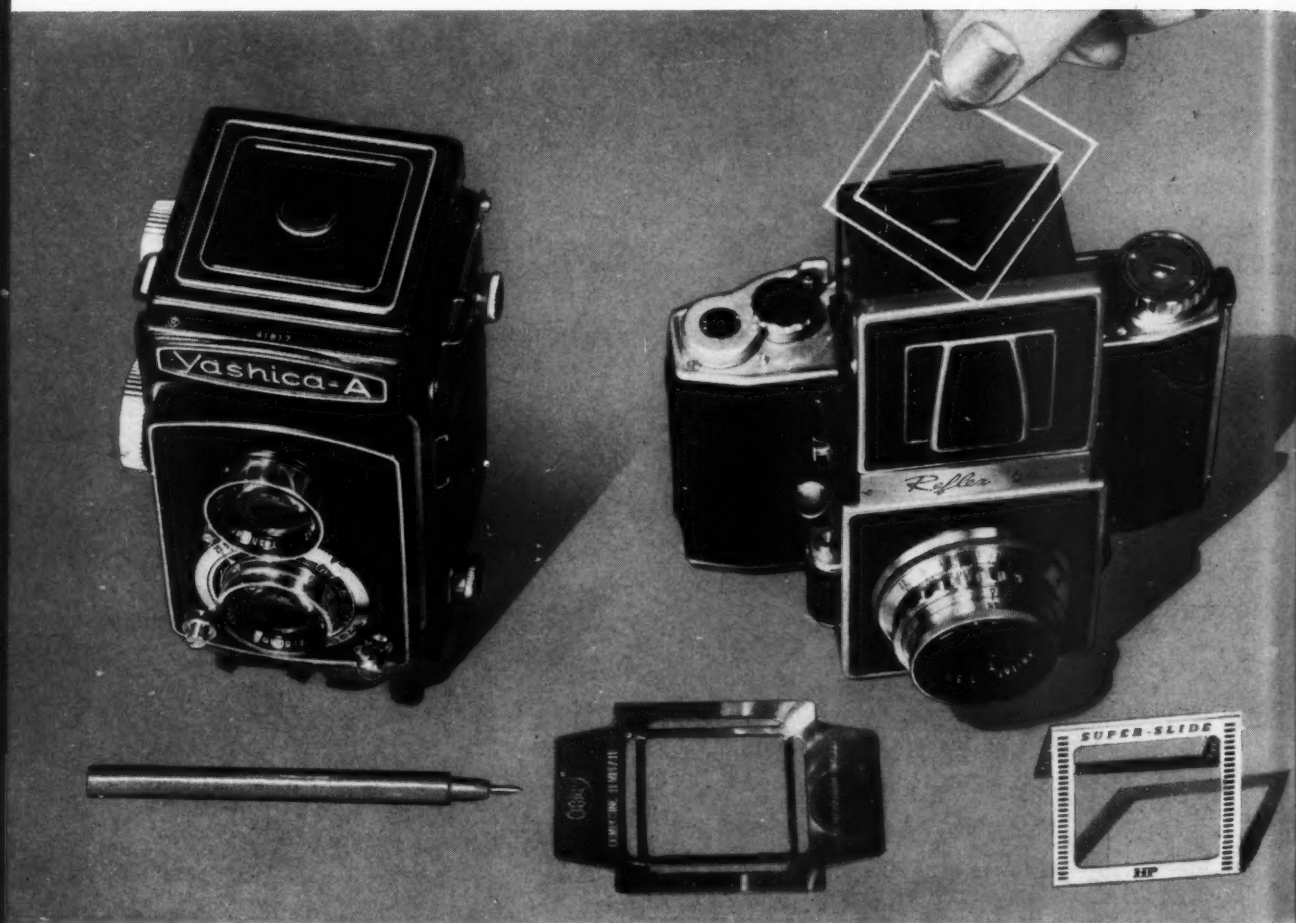
However, if I've been unable to get a satisfactory close-close-up in shooting, there are other ways to achieve this—in the darkroom. Fortunately in most cases the $2\frac{1}{4}$ negative offers ample leeway for extensive cropping. I feel that shucking off extraneous details by

extreme cropping, in order to produce a large image on the final print (*above*), is by no means cheating. As in the book of art reproductions, this is simply another way, photographically, to extract a powerful detail from its immediate surroundings, to emphasize the mood, the meaning in that unguarded face (*top, page 55*).

Sometimes, I combine techniques and crop in even closer on an enlargement of a close-close-up.

No film is without grain. With huge enlargements, graininess will be emphasized, no matter how fine-grain the film, or how large the negative. Yet graininess in itself often contributes to the mood of a portrait, the strength of a face (*top, page 55*). Pictures need not be as sharp as a tack in order to have meaning and value. There is an appropriate time for unsharp graininess, as there are appropriate times for a smooth, sharp look. It is the statement you want to make that should dictate technique!—THE END

SUPERSLIDES: BEST

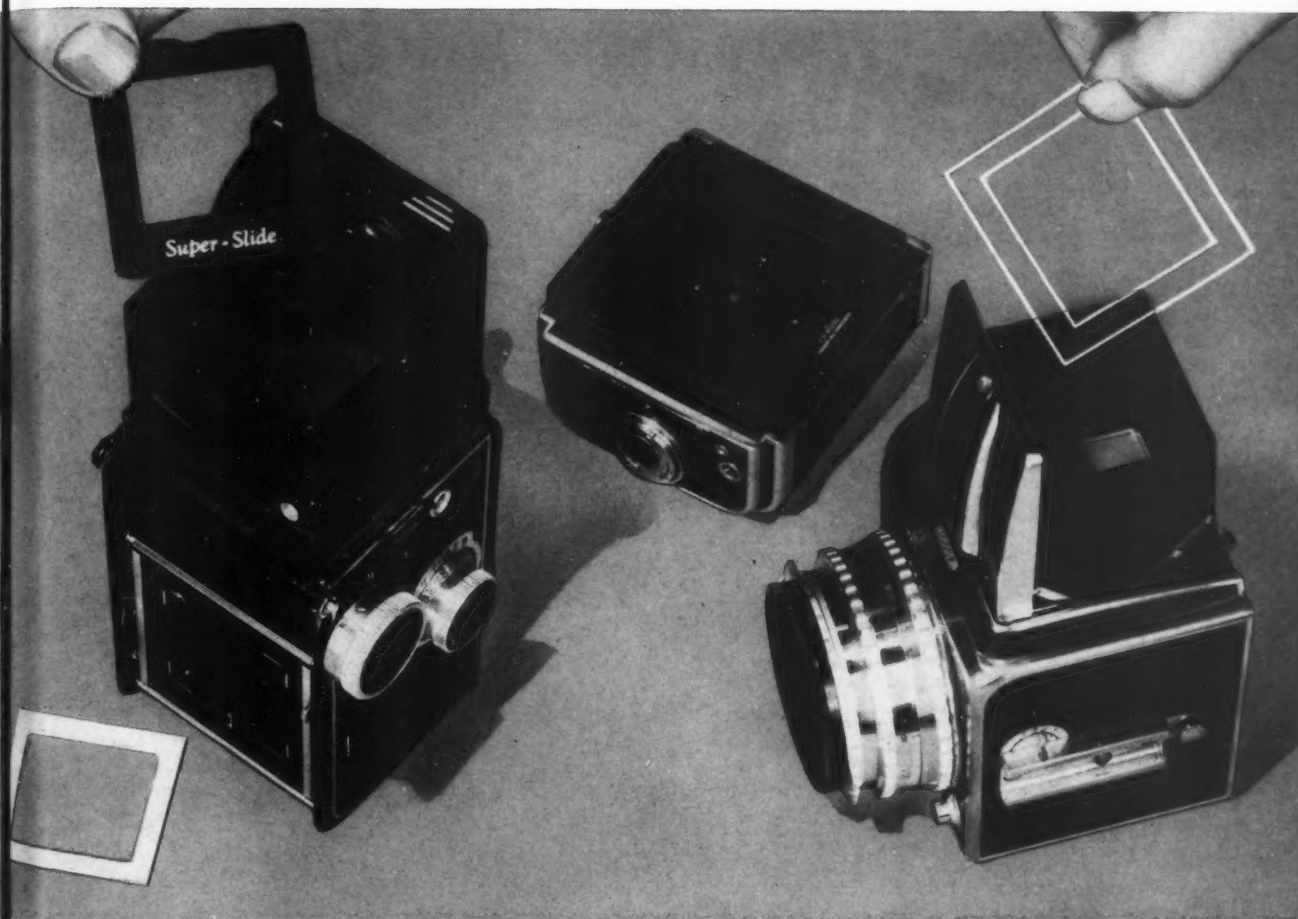


Perhaps the easiest and most versatile method for shooting color in a $2\frac{1}{4} \times 2\frac{1}{4}$ camera is the super-slide system. It produces a square transparency for projection in any 35mm projector. Here's how you can use it.—by Norman Rothschild

1. FOR ANY $2\frac{1}{4} \times 2\frac{1}{4}$ REFLEX

HPI Master Kit for Super Sized Slides (\$3.95) can be used with either single- or twin-lens reflex cameras. The plastic mask which slips onto the ground glass outlines the 38mm x 38mm area that the Super Sized Slide will make on the standard 120 or 620 color film. You load, wind and advance the color film in your camera as you would normally. After processing, you use the metal template (*bottom, center*) to outline the slide area. You score the film with stylus (*bottom, left*) following the template outline. You then cut the film along scoring and place in cardboard mount. Mount seals with heat from iron. For other mounts, see page 124.

WAY FOR 2¼ COLOR?



2. FOR ALL ROLLEIS

Original Super-Slides for Rollei Cameras kit (\$3.95) consists of mask to fit over ground glass, mask which fits film plane of camera, supply of cardboard mounts. Film plane mask (in back of Rollei above) has narrow slits which outline actual Super-Slide outer area on the film. Processor uses these markings to cut film and then place it in mounts for you. You can use the markings to cut the film yourself if you do your own mounting. Specify when purchasing whether you have Rolleicord or Rolleiflex, since the film plane masks differ. The kit can be adapted for other cameras but the film plane mask seldom fits any but Rolleis.

3. FOR THE HASSELBLAD

New 16 Roll Film Magazine allows 16 super-slides to be made on a single roll of 120 film with all Hasselblad cameras (other single- and twin-lens reflexes can make only 12 super-slides on a roll). For \$1.30, Hasselblad will supply the plastic mask to outline the super-slide area on the Hasselblad ground glass. The new magazine back actually makes 16 pictures, 45 x 60mm. You can use the template of the HPI kit (*shown at far left*) to mark and cut Hasselblad transparencies for super-slide mounts. Hasselblad does not provide any mounts. However, there are many different kinds and makes available (*see page 124*).

FOR MORE FACTS ON SUPER-SLIDES SEE PAGE 124.



How Peter Basch Uses the versatility of the
2¼ x 2¼ Reflex Camera for

"FORM & FIGURE"

RARELY DO WE see a photograph of a nude that appears to have resulted from a combination of mind, heart, and camera. For the most part, studies of the female form suffer from a refusal on the part of the photographer to break away from a classic version, from a museum piece approach.

More often than not the picture was made within the confines of a studio, rendered even more confining by the use of a view camera.

But now we have *Form & Figure*, by Peter Basch (Amphoto, \$5.95), a collection of nudes that at the very least points the way to something different, something better.

ACTION: The maneuverability of the 2¼ x 2¼ reflex makes it the perfect camera for the nude in action. Basch believes that the excitement generated by the figure in action eliminates the need for props or background. The most successful photographs in this manner are made through what Basch calls "improvisation," where no set pose is established. Rather, photographer and model are in rapport, both working together to produce an effective picture. Exposure: 1/100 sec. at f/4.

OUTDOORS: Once outdoors, the photographer and model have a particularized problem. Background, model, and pose must be brought together in such a way as to blend into a definite unity. In this photograph, either background or figure could have become too strong, ruining the photograph's balance. Instead the texture of the rock and the model's skin complement each other. The highlight coming through the rocks helps add accent to the scene. Also important to the success of this picture is the feeling of movement that is in most of the figure studies by Peter Basch. Exposure, 1/100 sec. at f/11.

A majority of the pictures in the book were shot with a hand-held reflex camera. The choice of camera was no accident or whim on the part of Basch. The selection of the smaller camera was the result of a combination of things. Basch sums up his selections of the reflex camera by saying:

"With the Rollei I can take literally hundreds of pictures in an hour from a great variety of angles without any necessity for the model to hold poses for an excruciating length of time."

While Basch sometimes resorts to larger cameras he feels that "... the necessity to change holders, and the time consumed in ground glass focusing slows the





LIGHTING: Basch says, "I am constantly experimenting with light sources and combinations." This picture was made with sunlight coming through a Venetian blind. The low angle of the reflex camera resulted in a great deal of distortion that Basch utilized to create an interplay of form, light, and shadow. While Basch will employ natural light indoors, he often prefers to utilize flood lamps in reflectors, feeling that artificial illumination is subject to the will of the photographer. To those embarking on figure study photography Basch has a word of caution: "When in doubt, use less light, not more." Exposure 1/50 sec. at f/11.

FORM & FIGURE (cont.)

work considerably, imposing thereby an added burden on both the model and the photographer."

One of the things that excites Basch considerably is the possibilities presented by figures in motion. His experience with dance photography has helped to inspire much of his figure work. It is his feeling that only the photographer can adequately capture that one moment when lighting, angle, figure, and composition combine satisfactorily. Both the photographer and the model must be coordinated perfectly if the one aim—a capturing of a lasting record of an instant of beauty—is to be obtained.

In shooting the figure in action, the hand-held reflex camera is a natural—but also a camera that imposes certain restrictions. The chief limitation of the twin-lens reflex is the difficulty of getting a large negative without coming so close as to distort. However, Basch sometimes distorts purposely, to advantage, as at *left* and on *page 60*.

Currently, Basch relies on Eastman Kodak Tri-X film, having switched with the termination of production of Kodak Super XX. Does the small $2\frac{1}{4} \times 2\frac{1}{4}$ negative present any problems in the darkroom? No, says Basch, definitely not.

"For all magazine and exhibition purposes the $2\frac{1}{4} \times 2\frac{1}{4}$ negative permits adequate enlarging, and blowups of 11 x 14 and (*Continued on page 122*)

CROPPING: Basch disproves the old saw that the $2\frac{1}{4} \times 2\frac{1}{4}$ negative is too small to be cropped. In most of his figure work the area exposed on the film is much greater than that which appears in the final print. "From one good negative of the nude, many different prints can result." Here are only two of the possibilities from one such negative. "The art of cropping is to simplify, define, and to eliminate the non-essentials. . ." The square format of the reflex negative offers great latitude in cropping. One can crop either on the ground glass viewing screen or in the enlarger. Exposure, 1/25 sec. at f/5.6.



CREATIVE ENLARGING PART 2

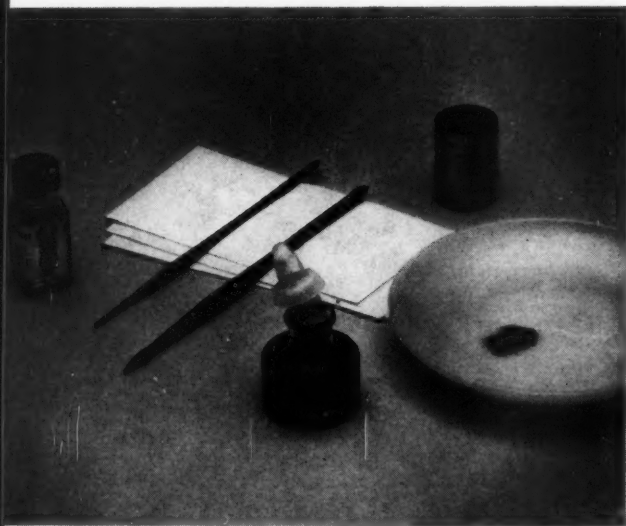
ARE PERFECT



1. SCRATCHED NEGATIVE: Dust specks on negatives will appear as white spots on the print. White spots can easily be touched up. Scratches or pinholes on the negative, however, appear as black spots or streaks on a print.



2. SCRATCHES OR PINHOLES: If your negative has scratches or pinholes which appear as black spots on the print, place negative over light source glossy side up, apply Photo Maskoid to spot with brush.



4. MATERIALS FOR SPOTTING: To retouch white spots on prints you need Spotone 3, lintless blotters, shallow mixing dish, fine and medium brushes. Transfer Spotone to empty India ink bottle which tips less easily.



5. HOW TO SPOT: Place small amount of saliva in dish. Barely dip fine brush into Spotone, then into saliva. Twirl off excess on blotter. Apply almost dry brush to print with short stippling motion.

PRINTS POSSIBLE?



3. MAKE FINAL PRINT: Once Maskoid dries, make the final print. The areas covered by Maskoid will now appear white on the print instead of as dark areas. If dark spots still appear, you need more Maskoid.



6. FINISHED PRINT: Spotting should be hardly visible on the finished print unless scrutinized closely. Be careful not to apply too much Spotone, since once applied it's almost impossible to remove.

How professional print maker Harold Feinstein uses spotting and ferricyanide to make good prints into great ones.

THERE IS and there isn't such a thing as a perfect print. To the viewer, the print may seem well nigh perfect. But the master print maker should never rest content. He must constantly study, analyze, re-evaluate his negatives in terms of what more could be done in a better print. A perceptive technician should be able to reprint his best negatives year after year, finding a bit more in them each time. Here we will study two techniques of advanced print making. On the following two pages, we explain the use of potassium ferricyanide, one of the most advanced tools of the master print maker. But first, let's take up a simple but equally important technique, spotting. Frankly, even the professional photographer is seldom able to make a print on which a negative scratch or dust spot doesn't leave some sort of a blemish. The simple step-by-step technique *at left* will give you the basic steps. A few hints are in order however. For spotting, buy good sable brushes. A cheap ten cent store brush can seldom hold a fine point. Next, transfer the Spotone 3 to an India ink bottle as shown. India ink bottles don't tip over easily. Spotone bottles do. Of course learning to apply Spotone to the print surface properly is the important thing. After trying plain water, ammonia and other liquids, we still find that a tiny amount of saliva makes the Spotone adhere and set into the printing paper better than anything else. The amount of saliva is not critical—just see that some remains on the brush for each application. To point the brush properly and remove excess Spotone before applying it, twirl the brush along a lintless blotter. It's far better to apply too little Spotone than too much. Excess Spotone on a print turns a bluish black. It's almost impossible to wash it out. Start with too little and build the Spotone up. Apply the Spotone first to tiny areas such as hairlines or dust spots. The tip of the brush should barely touch the paper. You can either make tiny dots or small "S" figures. For light areas, use a greater proportion of saliva to Spotone; for darker, use more Spotone.

POTASSIUM FERRICYANIDE: HOW TO USE IT.▷

FERRICYANIDE: FIRST AID FOR LIFELESS PRINTS

POTASSIUM FERRICYANIDE is the professional secret ingredient in print making which can make highlight areas in a print seem to glow with brilliance from within the enlarging paper itself. It is inexpensive to buy, simple to mix and easy to apply. Buy the potassium ferricyanide in either dessicated or rock crystal form. The dessicated type is easier to handle. Be sure to coat all metal parts of the applying brush with nail polish or other lacquer to prevent corrosive action by the ferricyanide. Always apply ferricyanide sparingly, since the total amount of bleaching action accomplished isn't seen until after you've placed the print back in the hypo. Plan on treating each area a number of times until you reach the brightness you wish. If you intend to create highlight areas in a picture where there really has been no sunlight at all (as in Feinstein's picture of the girl and cow), make sure you plan the direction of sunlight so as to create the highlights all in one light direction. Watch your shadows in the print. The sunlight must come from the exact opposite direction. Besides creating highlights, outlining a subject with ferricyanide can create separation between object and background. Before using ferricyanide on any important print, experiment with it. Although easy to use, it will take you some time to be able to judge exactly what you can and can't do. But before you do anything, check the simple step by step procedure as outlined beneath photographs below.

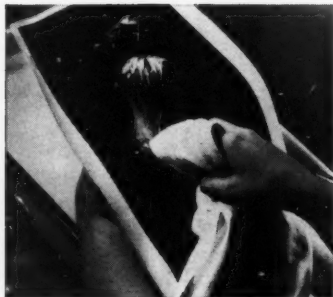


LIFELESS PRINT: Too often you'll come across such a scene as this with highlight areas crying for sunlight. Sometimes, even when there is sunlight, it doesn't accentuate the highlights as much as you would want. But take the picture. Ferricyanide magic can fix it up later.

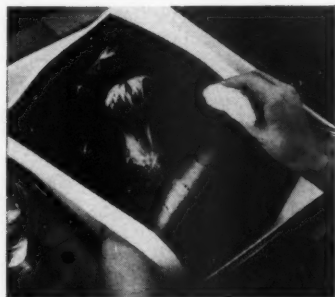
HERE'S HOW HAROLD FEINSTEIN MIXES AND APPLIES POTAS-



1. Mix enough dessicated potassium ferricyanide in 4 oz. of water to make a solution the color of weak tea. Always make a fresh solution.



2. After print has been in hypo for 5 minutes or longer (don't use rapid hypo) remove from hypo and, with cloth, wipe area to be lightened.



3. If area to be lightened is fairly large (such as hair in picture of girl) dip cotton into ferricyanide solution, swab until bleaching begins.



MAKE A DARK FINAL PRINT: First step to using ferricyanide is to make a darker print. How dark? It all depends on how dramatic you wish the contrast between deep tones and highlight areas to be. Ferricyanide can always be used to lighten up areas that are too dark.



AFTER FERRICYANIDE: Note difference between this final result and the two prints at left. After determining direction of possible sunlight, expert printmaker Feinstein lightened areas individually. Note girl's hair, back of cow, individual daisies on the lawn.

SIUM FERRICYANIDE TO HIS PROFESSIONAL ENLARGEMENTS.



4. For small areas (such as flowers, haunches of cow, whites of eyes) dip brush into ferricyanide. Keep moving or you'll create bleach lines.



5. After cotton swabbing or brush action, reimmerse into hypo which will accelerate ferricyanide bleach, then halt it. Leave in hypo for 5 min.



6. Ferricyanided prints must be washed thoroughly. After hypo, proceed to wash. It's a good idea to use a hypo eliminator before last wash rinse.

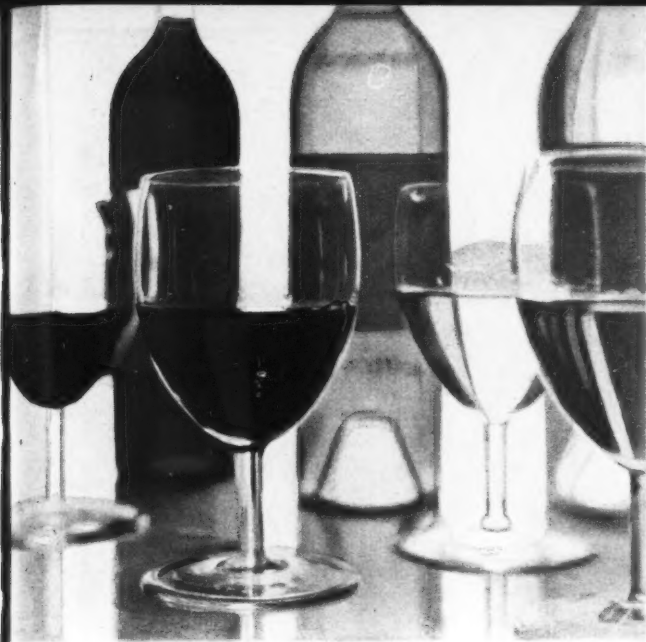
GET GOOD 2 $\frac{1}{4}$ x 2 $\frac{1}{4}$ COLOR IN BAD LIGHT

**Here's how to use
windowlight
with color film.**

PHOTOGRAPHY—PARTICULARLY COLOR PHOTOGRAPHY—is an adventure you will hardly experience if you go bury your head in the sand. Not that you won't have plenty of company there. Many photographers spend all their time with heads buried, eyes closed to the wonderful opportunities of 2 $\frac{1}{4}$ x 2 $\frac{1}{4}$ color film. If you stand around on cloudy days with camera in hand patiently waiting for sun to appear, or feel that good color pictures can only be made out of doors, you and your camera are as good as buried in a nice deep rut. First let's see why, then let's dig you out.

2 $\frac{1}{4}$ x 2 $\frac{1}{4}$ color film when used in a good camera by an imaginative or daring photographer offers far more than the average camera owner expects. So out damned timidity! Color need not be handled tenderly. Instead investigate color in the rain, indoors using the light from a window, backlit color, color after the sun has gone down.

Let's start indoors with a window first. Windows are accessible and universal. Few houses save igloos would seem like homes without them. Both pictures on the opposite page were made indoors with windowlight as the sole illumination. Perhaps before lens coating a picture such as Rune Hassner's photograph of wine bottles and glasses would have become beclouded by internal light reflections within the lens. But modern equipment, like his Hasselblad with 80mm f/2.8 Zeiss Tessar lens, allows him to shoot directly into the light from a window with little danger of lens flare. Hassner's exposure of 2 seconds at f/5.6 on Ektachrome film was calculated to produce normal hue in the liquid in the glasses. The bottles in the background, being closer to the window, are slightly overexposed, thus light in color and well separated from the foreground glasses. Using the ground glass focusing screen of the Hasselblad, Hassner fixed his prime focus on the foreground glasses and dropped the three background bottles just



RUNE HASSNER

INTO THE LIGHT: Can you expect good results if you use bright windowlight as a background for a picture?

WINDOWLIGHT PORTRAITS: How do you control tones, eliminate unwanted backgrounds, keep shadow hues natural with daylight indoors?

JACQUES LOWE





KATHRYN ABBE

IN THE RAIN: Will colors go muddy or dark if you shoot pictures in the rain? What kind of rendition can you expect?

AFTER SUNDOWN: Any sense shoot-outdoors after sundown except for sunset pictures? Won't the overall color hue be too blue?

JACQUES LOWE



enough out of focus to keep the picture from becoming a hopelessly confused two-dimensional muddle of forms and shapes.

When musing on windowlight however, a photographer's thoughts will probably turn to portraits, for windowlight has long been a favored light source for the black-and-white photographer. Jacques Lowe has found it equally suitable for color. It produces the flesh tones he likes. The fairly limited exposure latitude of color film generally introduces a deep, rich, plain background in a cluttered room since there is seldom enough windowlight penetrating into the room to light up the walls and furniture behind the girl. Lowe used a Norwood Director incident light exposure meter to measure the bright sunless windowlight falling on the highlight side of the girl's face. He sought a deep overall color tone and wished the light on the face to fall off gradually to full shadow. Anscochrome film, which he was using in his Rolleiflex, is noted for its excellent rendition of color in the shadows. Exposure was f/5.6 at 1/30 sec. He explains however, that his technique here isn't necessarily the best or proper one. It just suited his needs. By having the girl turn her head more fully toward the window he might have achieved a lighter, but less dramatic picture.

Rain does not necessarily go away to come again another day. And far too many cameras spend far too much time sleeping on rainy days. Kathryn Abbe is not one to shrink from water. She deliberately searched for rainy day pictures and came upon an ideal example in the driveway to her own house. Two of her own offspring plus two minute friends were off in search of muddy adventure, garbed in the latest rainwear. It was drizzly dark as Mrs. Abbe swung her Hasselblad to the subject and took three pictures in succession as the children retreated from the camera. All three pictures were successful. The exposure, calculated with a Bertram Chronos reflected light exposure meter, was 1/25 sec. at f/3.5. Perhaps the colors do not have the brilliance they might in sunlight, but they certainly have a delicacy and richness which should inspire every country-bred camera to seek out the summer storm.

All the water isn't in the sky however, and the photographer in search of it will find the vast body of it hugging the seashore. Jacques Lowe, unlike most photographers on the beach, did not hate to see the evening sun go down. Experiments had taught him that the light just after sunset is one of the warmest, kindest illuminations for color film (although he admits that there is a slight tendency towards bluishness). After sunset, the sand turned a bluish pink in startling contrast to the orange soda and red sweater of his wife, Jill. You might want to take a tripod with you. No sun, not much light. Lowe's exposure with his Rolleiflex was a second at f/5.6 on Ektachrome.

Lowe, Abbe, Hassner—they have ceased to follow the sun, slave-like to every whim and cloud. Their work demonstrates that pictures and subject are what you can find and how you handle them. Bad light? Is it really bad or your imagination?—HERBERT KEPPLER

**For deep, rich color,
learn to make the
most of the rain.**

**You can get natural
colors after
the sun goes down.**

THE WALL'S THE LIMIT

Unbelievable but true, it's easy to make 2¼ x 2¼ negatives that can be blown up to almost any size. Here's how to do it.

BIG PICTURE, ISN'T IT? We mean that mountain alongside. Made from a 2¼ x 2¼ in. negative, by direct enlargement. If you look sharp, you can see the contact print in her hand.

Now this story isn't about how to make such a print. But it is about making the kind of 2¼ negatives that could be blown up to produce a similar giant if you should want to have one made. And just think of the quality possible in moderate size prints when you start with such a 2¼ negative!

Here are a few of the physical requirements for subjects which help to produce ideal negatives. Your subject should have a good range of tones—a wide selection of grays, from light to dark, with some blacks and whites to add punch. Side or angle lighting, which gives form to texture and details, is much better than that produced when the sun is directly overhead or right behind the camera. But beware of excessively contrasty lighting—it's difficult to hold full detail in both deep shadows and brilliant highlights.

Scenics are usually improved by using an orange or light red filter to add contrast between the sky and clouds (if any) or ground objects. Also, the filter cuts down atmospheric haze (due to ultraviolet rays) and sharpens shadows and distant details. Ansel Adams used a red filter for this scene. Whichever kind you use, be sure to compensate in exposure for the light cut out by the filter.

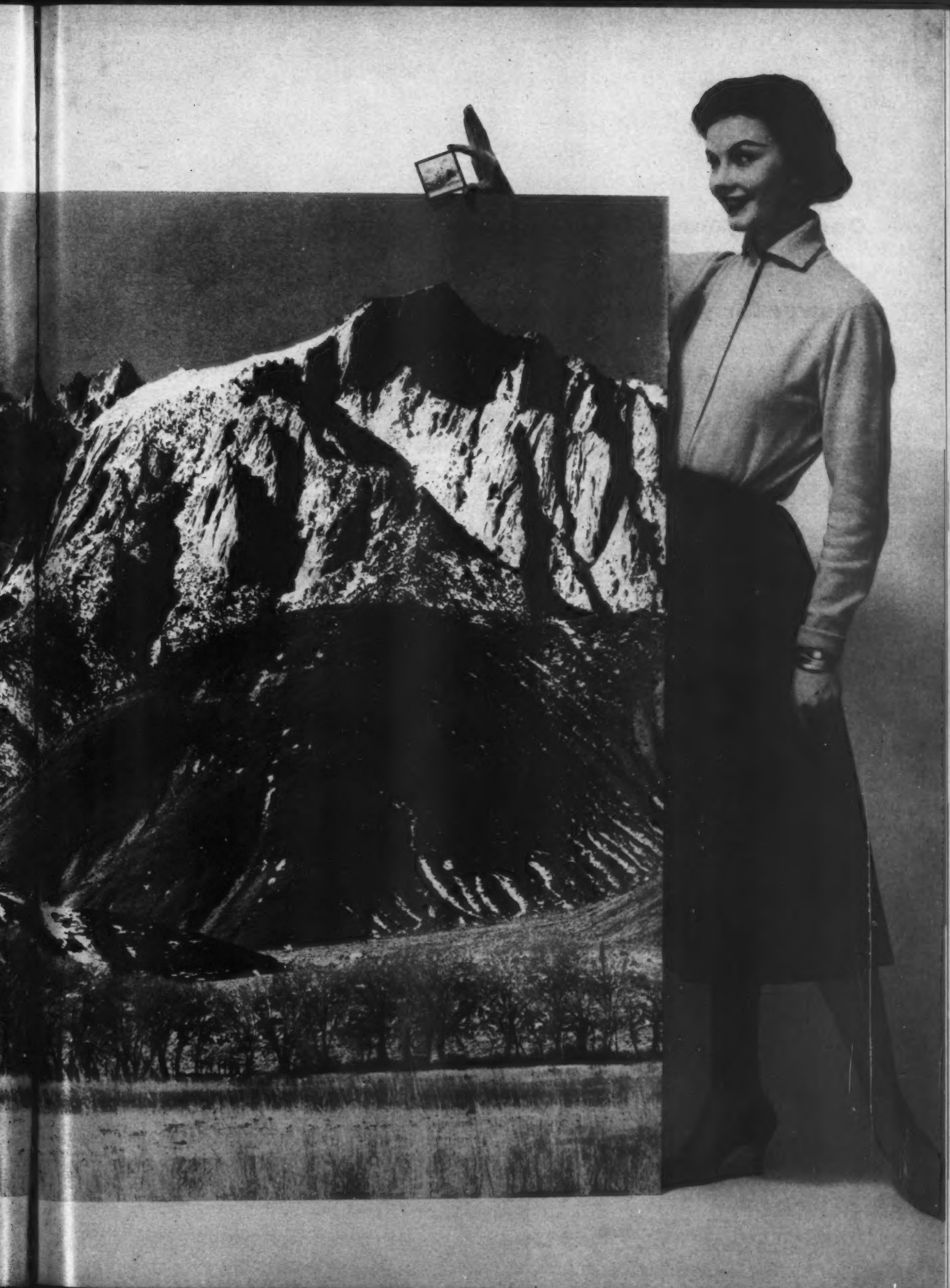
A rock-steady tripod or other absolutely firm support is essential if you want maximum sharpness. Use a cable release, or if the camera has a self timer put that gadget to work.

Compose your scenics for depth. Far distant objects all in the same plane usually are disappointing in the final print. But, a close-up of an animal, a person, or a small object will probably come off better if *(Continued on page 128)*

Ansel Adams used a Hasselblad camera with 250mm Zeiss lens. Film was Kodak Panatomic-X, developed 16 min. at 70F in Edwal Minicol diluted 1:4. Print was made from 2¼x2¼ negative by experts of Compo Photo Service, Inc., New York, who also made the prints for the *Family of Man* exhibit.

MYRON MUELLER





**Compare your photographs with the
prize winners on these pages, then
answer for yourself the \$120,000 question . . .**

SHOULD YOU ENTER PICTURE

EVERY YEAR more than \$120,000 in cash, Savings Bonds, and merchandise is awarded to winners of monthly, annual, and one-time photo contests. Do you have the kind of pictures which should be walking away with their share of that annual loot? If you've studied the ones on these pages carefully, perhaps you've found them no better than some in your own files. Look at them again. Just what is it about these photographs which made them stand out from thousands of other entries? What made them worth prizes up to \$5,000?

One thing all have in common—they are “eye-stoppers.” Something about each one calls attention to itself and says, “stop and look awhile.” A picture without some eye-catching quality stands an excellent chance of being overlooked entirely on the judging table.

Look at Gilbert Barrera's prize winner (*page 76*) of a Doberman pinscher staring after a shapely girl and her poodle. An unusual picture which shouts for attention, and gets it.

If one of your pictures has something special which will make a judge sit up and take notice, then perhaps you have a winner. But go one step further. Take a long look at it and decide if it will wear well. If it won't, then it relies on shock-value and has no content to give it lasting appeal.

Emil Glas, whose silken puppies (*page 76*) won \$1,000 in the 1956 Newspaper National Snapshot Awards Contest, has his own formula for deciding on the lasting value of a potential entry. He hangs it where he can see it often, then, if it still looks good to him

after several days, he wraps it up and mails it off.

A second quality reveals itself in each of these prize-winning shots—they have universal appeal. They aren't typical “family album” shots, interesting to family and friends, but with no impact for the casual observer. What gives them their universal quality? Look at Jack Goldsack's round-the-world prize winner, *opposite*. It was taken in Taxco, Mexico on a vacation trip. Mr. Goldsack might have approached the much-photographed cathedral in the manner of thousands of tourists before him, and taken away nothing more than a pleasant pictorial with little meaning except for the photographer himself. Instead, he chose to frame it within the confines of a shapely water pitcher, giving it both a pleasing composition, and a strangeness which, having attracted the eye, asks it to linger and look awhile. And, lingering, the eye is aesthetically pleased and the observer satisfied that here is something unusual and creative. In the original transparency, the colors have a bright attractiveness and the cathedral an old-tapestry-like quality. It is interesting to know that this is Mexico, but hardly necessary to our enjoyment of pictorial quality.

Or take for example Mathew Zimmerman's flash photo of fighter Paddy DeMarco, caught in mid-air at the peak of a joyous leap after he defeated Jimmy Carter for the lightweight championship in Madison Square Garden. Is it necessary that we know who the man is? Where he is? We know he is a boxer—and we also know he is victorious. In addition, there is a



WIDE WORLD PHOTOS, INC.

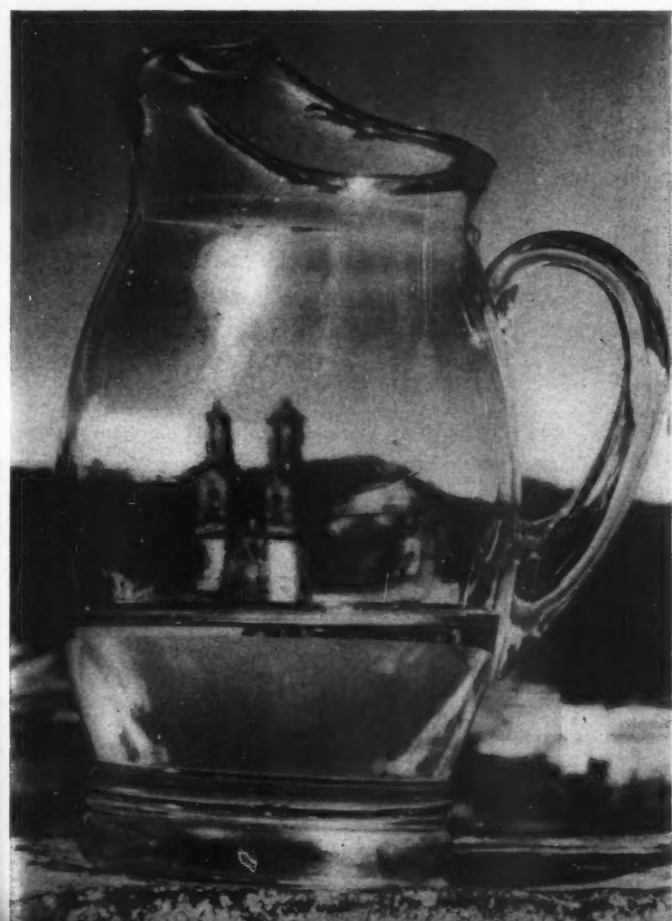
***Do you have a picture
worth \$250?***

***Jerry Dantzie, Dance Magazine—Fred
Astaire Photography Contest***

Mathew Zimmerman, Look All-Sports Photo Contest

CONTESTS?

Jack Goldsack, The Saturday Review World Travel Contest



***Is your picture worth a
round-trip flight to
California?***

***Might your picture be worth
a trip around the world?***

warmth of response to the uninhibited exhilaration, the spontaneous joy of the subject, who might be anyone. A lucky shot? Perhaps. But it takes a good deal of technical know-how, and an innate sense of timing to catch in an instant a picture which so completely tells its own story.

This, then, is universality—a quality which speaks to all of us, not just to a subjective part of the photographer which evokes its own responses and recollections. How to go about getting universality into our pictures? There is no easy formula to provide the answer. Sometimes it's the result of a lucky accident. More often it's a knowledge of the subject, an understanding of human nature, a keen and observant eye, and the technical skill to capture successfully on film the appealing picture which presents itself in the mind's eye.

Consider your subject matter. What most often wins prizes? Anything on which an amateur photographer ordinarily focuses his camera is legitimate raw material from which prize winners can be made. Anything, so long as it's approached from a fresh angle, or beautifully rendered onto print or transparency. An unusual object can be interesting in itself, but will not hold the interest if it is not skillfully handled. On the other hand, even the most ordinary subject, properly presented, can have an immense appeal.

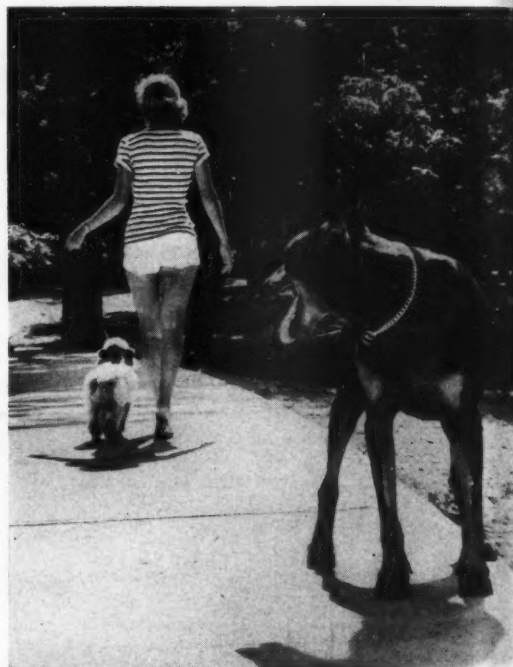
Compare, for example, Valrie M. Geier's "Driftwood Demon" (*opposite*) with the two oriental poppies which won a Graflex Contest first prize for N. H. Houseknecht. "Driftwood Demon" is eye-catching—an unusual subject which at first glance appears to be a reluctant dinosaur in a prehistoric forest. On closer inspection we are delighted to discover that it is nothing more than a piece of driftwood, sculptured by the wind into animal form. The portrait of two poppies is a straightforward presentation of ordinary subject matter, but so skillfully presented that the result is both technically and aesthetically pleasing.

How do your own pictures measure up to the fine ones here? Do they have eye-stopping appeal? Universal interest? Is the subject handled in a fresh, interesting manner? Is your print or transparency of good technical quality? If you can honestly answer "yes," then the question of whether or not to enter photo contests becomes a matter of personal choice.

Who are the people who win photo contests? Are they necessarily photographers with years of training, years of experience, more than a fair share of good luck? We contacted the eight photographers whose prize-winning pictures appear here, and discovered some interesting facts about them. Five are amateur photographers, three are professionals. Their picture-taking experience ranges from 3½ to 25 years. Each learned his craft in his own way—by trial and error, in school, on the job training, correspondence courses. Very apparently there is no special type for the photo contest prize winner.

Why is it that these people (*Continued on page 114*)

\$2,060 worth of last year's prize money was won by these five photographs. Could one of them have been yours?



\$500, Gilbert Barrera, Gaines Dog Research Center Photo Contest

\$1,000, Emil Glas, Newspaper National Snapshot Awards





\$50, Marvin Silver, Scholastic-Ansco Contest



\$500, N. H. Houseknecht, Graflex Contest



\$10, Valrie M. Geier, Desert Magazine Contest

PICK A CONTEST PRIZE AND AIM TO WIN IT

Amount of top award appears at the beginning of each listing, but be sure you respect opening dates of annual competitions. It's useless to contact the sponsor for entry blanks ahead of time, or to submit entries without them.

A trip around the world—

The Saturday Review World Travel Photographic Awards, 25 W. 45 St., New York 35, N. Y.

Annual contest for amateurs only. Pictures, black-and-white or color, must have been taken during a trip away from home for either holiday or business purposes. Grand prize, a trip around the world for two; second prize, \$250; third through sixth prizes, \$100; seventh through tenth prizes, \$50; 11th through 26th prizes, \$25. Contest opens May, closes October.

\$2,000—Popular Photography International Picture Contest, 366 Madison Ave., New York 17, N. Y.

Annual contest open to both professionals and amateurs. Two divisions, black-and-white and color. Awards are in U. S. Savings Bonds, and are listed here at maturity value. First prize (each division), \$2,000; second prize, \$1,000; third prize, \$750; fourth prize, \$500; fifth prize, \$250; 50 prizes of \$100; 70 prizes of \$50; 100 prizes of \$25.

\$1,000—Freedoms Foundation Awards, Freedoms Foundation, Valley Forge, Pa.

Annual contest for photographs, with captions, which express the meaning of freedom in America. First prize, \$1,000, with additional prizes of Honor Medals. Contest now open, closes September 17.

\$500—Gaines Dog Photo Contest, Gaines Dog Research Center, 250 Park Ave., New York 17, N. Y.

Annual contest for black-and-white pictures in which a dog is the dominant figure. Formal poses, dogs wearing clothing, or appearing in unnatural or ridiculous positions are not acceptable. First prize, \$500; second prize, \$250; third prize, \$100. Contest tentatively scheduled to open in June. Please do not contact before that time.

(Continued on page 93)

BOLEX H-16 REFLEX

New Model Has Professional Through-Lens Focusing and Viewing

FOR A LONG TIME now amateur movie makers have been yearning for one feature found on most of the higher priced professional cameras—efficient through-the-lens focusing and viewing. Every time a home movie maker looks at some badly focused film or watches while some favorite aunt has the top of her head neatly cut off by frame line he promises himself that someday. . . .

The Bolex H-16 Reflex is the latest in the Bolex 16mm spool-loaded camera line, imported by Paillard Products, Inc. It has an answer to both focusing and framing problems. With the new Bolex, you look directly through the lens—seeing precisely what the lens sees while filming. The image is shown right side up and enlarged 6X. And not only do you see exactly what you are shooting—you can accurately focus on your subject.

The whole thing is done through a prismatic viewing system. Basically, this is what happens. Light enters the lens and is transmitted to the film, passing through

a transparent mirror positioned in front of the shutter. Light is also reflected upward by the mirror toward a prism. This prism in turn directs the light to a second prism, positioned in the viewfinder proper. The second prism transmits the light through a series of lenses to the eye. The viewfinder is adjustable to the individual eye. A mask can be flipped up to prevent stray light from entering the viewfinder when it's not being used. The view through finder is free of flicker because of the position of the transparent mirror.

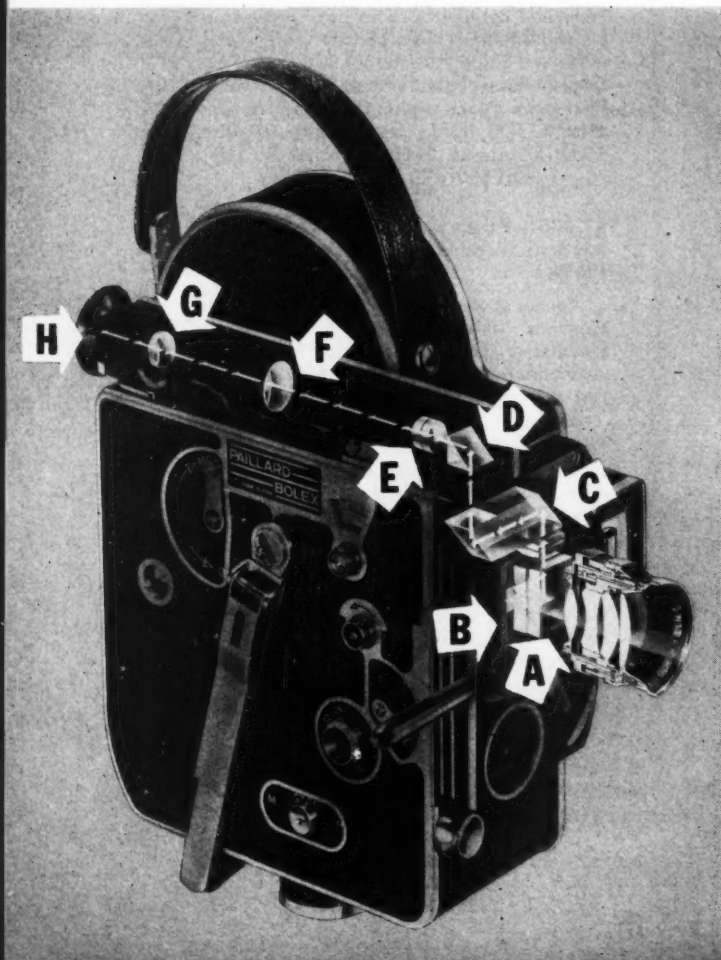
The first thought we had about the viewing system is that the use of telephoto lenses, with their small zone of sharp focus, is no longer a hit or miss proposition. Instead of making a quick estimate of the distance, the lens can actually be focused on the subject. In addition, by careful inspection of the image in the viewfinder, the exact zone of sharp focus can be determined with any lens.

We also attempted extreme close-ups, first focusing the normal 25mm lens down to the minimum distance of 1½ ft., and then adding supplementary lenses for even closer filming. In all cases projected film proved the images to be extremely sharp and perfectly framed.

Another advantage to the reflex focusing system is the ability of the finder to serve as a check on filters. The forgetful movie maker knows whether he has a filter on the lens—or if he's trying to shoot with the lens cap on.

Since the reflex system affects the optical correction of short focal length lenses, a line of specially designed Kern-Paillard lenses has been made available. The lenses, with the symbol RX engraved on the barrel, are the Switar 10mm f/1.6 RX, Switar 16mm f/1.8 RX, Switar 25mm f/1.4 RX, Pizar 25mm f/1.5 RX, and the Switar 50mm f/1.4 RX.

The Lytar 25mm f/1.9, Yvar 75mm, Yvar 100mm, Yvar 150mm, and Pan Cinor zoom lenses can also be used. Wide-angle lenses other than the special short focal length lenses may also be employed. However, good results can be obtained only at openings of f/5.6 or smaller. (Continued on page 110)



Light is transmitted by transparent mirror A, to both film B, and prism C. First prism directs light to second prism D, which transmits light to lenses of reflex system E, F, and G. Lens G is movable to adjust finder to individual eye. Viewing is through eyepiece H.

4 NOVEL SPEED LIGHTS

IMPORTANT IMPROVEMENTS and some unique design changes have been incorporated into four new models of the Ultrablitz line of electronic flash units. These are imported from Germany by Allied Impex Corp.

The new models are the Jet, Rocket D, Rocket WL, and Supreme. All feature variable angle of illumination. A sliding control on the light head shifts the flashtube in relation to the reflector. In one position the units provide a 50 degree angle of light coverage, for "normal" focal length lenses; in the second position they cover 80 degrees (for wide-angle lenses) with less intensity.

The novel double flashtubes

The Rocket WL and Supreme light heads are unique in being equipped with two horseshoe shaped flashtubes having widely different flash durations. In turn, these flash times may be halved by switching to half power. Thus, by means of selector switches, the user has a variety of action stopping abilities at his command instantly. The single tube in the Jet flashes at 1/1000 sec. at full power, 1/2000 sec. at half power; the tube in the Rocket D flashes at 1/800 and 1/1500.

Technical facts about the units

(The following performance data were supplied by the importer of the Ultrablitz line.)

Rocket D: 510 volt dry battery or 110 volts AC; about 135 watt sec. output; 500 flashes per battery; mfr. offers guide no. of 310 for 100 ASA b-&-w film, 78 for Ektachrome, Daylight Type; weight, about 5.8 lbs. \$99.95 with battery.

Jet: 110 volts AC or 4 D-cells; about 80 watt sec. output; about 90 flashes per battery set; guide no. 250 b-&-w, 65 Ektachrome; weight, about 4.6 lbs. \$68.95.

Rocket WL: 110 volts AC or 4 volt wet cell; about 135 watt sec. output; about 100 flashes per charge; guide no. 310 b-&-w, 78 Ektachrome; weight 6.2 lbs. \$124.95.

Supreme: 110 volts AC or 4 volt wet cell; about 225 watt sec. output; about 150 flashes per charge; guide no. 450 b-&-w, 110 Ektachrome; weight, 10½ lbs. \$199.95. Booster power pack is available extra.—J. W.



The new units: *left front*, Rocket WL; *rear*, Supreme; *right rear*, Jet; *front*, Rocket D. Brackets, connecting cords, etc. have been left out to avoid cluttering.



In Rocket WL, dual tubes offer choice of 1/800 or 1/3000 sec. flashes; in Supreme tubes flash at 1/600 or 1/2000. On half power, all flash times are halved.



Interiors of new Ultrablitz units are neat, reveal well ordered design. Rocket D *left*, Rocket WL, *right*. White levers are handles of control switches.

WILLIAM GELABERT

THERE IS MUCH MORE to photography than the simple snap-shot. So William Gelabert found out, shortly after he received his first camera, a Brownie Hawkeye, while on furlough in the early fifties. A furious spurt of snapshooting—of pets, friends and scenics—was followed by a more thoughtful, serious approach to the business of seeing a picture. He switched to an inexpensive 35mm and, simply by following manufacturers' instructions for the mechanics of taking and processing techniques, made hundreds of photographs. An ex-drummer, Gelabert at 27 admits that he now likes photography even better than drumming, and hopes to make a successful career in his new field. He has been an assistant on child portrait assignments, where he learned to use lights and the $2\frac{1}{4}$ camera. He prefers to work with his Leica IIIIf by available light, however, and feels that photofloods tend to make his subjects camera conscious and tense. His aim: "I want to be able to shoot as though I'd been *born* with a camera in my hand!"

Particularly conscious of form, Gelabert surrounded park attendant with arches, *below*; isolated skater with ice, *opp., top*; shot down on heads that make a circle, *opp., bottom*.





DISCOVERY *no. 23*



"I TRIED IT MYSELF"



CONTRAST, that artful stratagem whereby "stopping" pictures are often made, is not found in grades of printing paper alone. There are other types of contrast. You can give a picture contrasting qualities in the way you focus—or emphasize focus by use of a supplementary close-up lens as *at right*. There, the near, sharp, forkful of peas is in startling contrast to the seemingly distant face. A simple trick, it's one that's fun for making "gee-whiz" pictures!

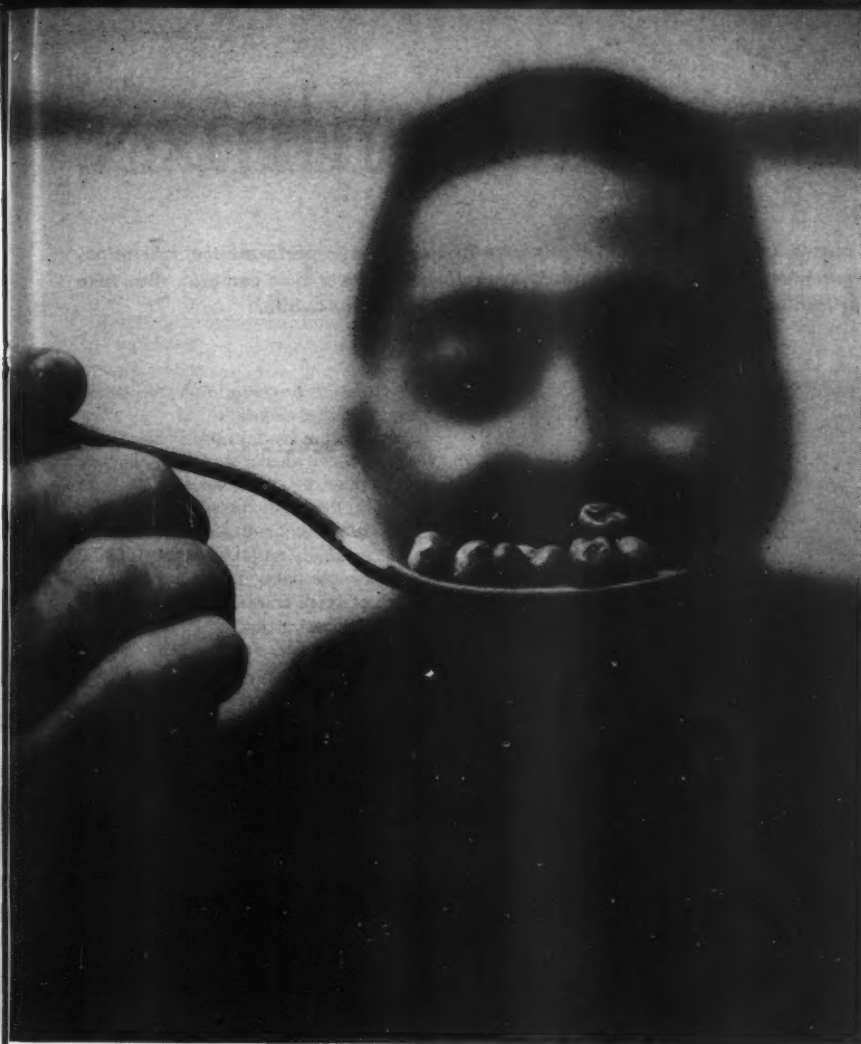
"I Tried it Myself" is a monthly contest for black-and-white prints. Anyone may submit any number of pictures, but they must be 4 x 5 or larger in size. Be sure your name, address and all technical data appear on the back of each print. Please enclose a *stamped (first-class postage)*, *self-addressed envelope* if you want us to return pictures we're unable to use. All entries are considered for use elsewhere in the magazine. Send them to the Columns Editor, MODERN PHOTOGRAPHY, 33 West 60 St., New York 23, N. Y.

◁ **THIRD PRIZE \$10.** For mood, photograph the hazy day, contrast light mist with some dark object, such as street lamps. Charles Goldsmith, New York, N. Y., caught misty Paris mood with Leica IIIIf, 50mm Elmar lens, Panatomic-X developed in D-76. Exposure data unknown.

**MODERN PHOTOGRAPHY'S
MONTHLY CONTEST
FIRST PRIZE \$25
SECOND PRIZE \$15
THIRD PRIZES \$10**

SECOND PRIZE \$15. Exploit the converging lines (or ▷ perspective) of rooms, hallways, etc., to lead the viewer's eye to the subject. By shooting down from the top of a flight of stairs, Herb Becker, Rochester, N. Y., utilized perspective that sets off little girl. Leica M-3, f/11 and 1/50 with Heiland Strobosonar VII.





◁ **\$25 FIRST PRIZE.** Floodlight bounced from ceiling gave constant, diffused illumination for Carter Allen, Evanston, Ill. Using a Rolleiflex with Rolleinar close-up lens attachment, he focused on fork and peas. Because the zone of sharp focus is small with this lens-attachment combination, both nearby hand and further away face are out of focus. Plus-X, Varigam.

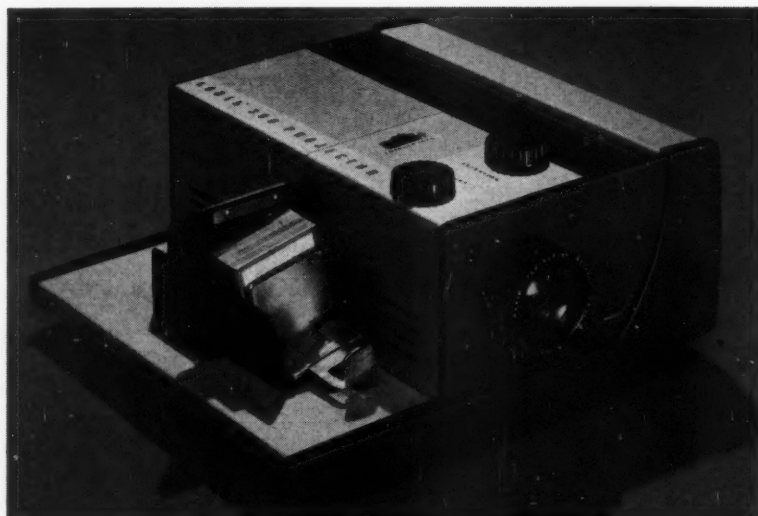
THIRD PRIZE \$10. Lights can be placed to achieve startling contrast, too. Girl, bottom left, has Picassoesque profile plus full face as bright mass of highlight meets deep shadow. Yura Psherskiy, Rio de Janeiro, Brazil, placed photoflood far on right of camera. Rolleiflex, Tri-X film exposed at 1/3.5 and 1/50 second.

THIRD PRIZE \$10. Group athletic activities can be a source of odd pattern pictures. Often you can choose different camera angles from the extremely low to the very high. Peter Tasi, Brooklyn, N. Y., shot down slightly on seated dance class, cropped during enlarging to emphasize repeated pattern of extended arms. ▽



Faster fast film &

... plus a 2x2 slide projector that's new in every way—performance, operation, compactness and styling ... and two revolutionary new box cameras that take color transparencies for projection as well as black-and-white.



Surprise package

This is a "2 x 2" slide projector. It's just five inches high, eleven inches square. It weighs only nine pounds—about as much as the new featherweight portable typewriters. It's the new Kodak 300 Projector, and there's nothing quite like it.

Set the Kodak 300 on a table, slip off the cover and pull out the 12-foot cord. (It's in a hinged compartment, right in the top.) Plug it in and the blower starts—no chance of damaging your slides by having the lamp on before the blower begins to cool. It's on, even if you have to listen closely ... it's an impeller type blower that operates as smooth as a whisper.

Now, snap the switch and the light pours out. A new short and powerful 300-watt projection lamp is the source, and its compactness is one of the things that made possible the Kodak 300's small size. Don't worry if your room isn't too large; the brand new 4-inch Lumenized Kodak Projection Ektanon Lens gives you 20% more picture area than the usual 5-inch lens—big, brilliant screen-filling images.

Want to focus and adjust the elevation? No fumbling or fussing. Two radio-type dials on the top take care of it. Smooth, convenient. Slide changing? You have your choice of two types. One is the Kodak Readymatic Slide

Changer which lets you group as many as 36 cardboard-mounted slides together for convenient showing. Its push-pull lever uses a rotating motion to put your slides in place without jamming. A light-guard blanks out the screen between slides so your audience won't be annoyed by slide movement. Or, you can have the Kodak 300 Projector with an automatic magazine-type changer.

The optical system of the Kodak 300 is designed to take the big $1\frac{1}{2} \times 1\frac{1}{2}$ -square transparencies as well as regular 35mm and No. 828. Screen images are sharp and crisp with no fading out or rounding at the corners. No condensers to change for the big slides.

When your slide show is over, just store the cord in its compartment, snap



on the lid and your projector is

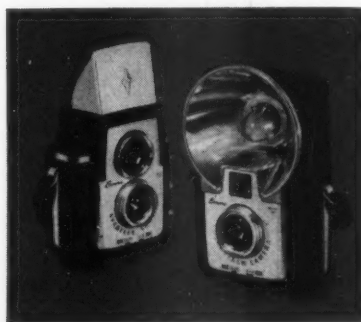
ready to store or carry in as stylish and compact a case as you'll find.

See the new Kodak 300 Projector at your Kodak dealer's soon. There's nothing like it—you'll want to trade in your old projector on the spot. The "300" lists for just \$59.50 with the standard Readymatic Changer; \$69.50 with the automatic magazine changer. Choice of beige combined with cardinal red or with teal green.

Box camera phenomenon

Somebody once said that an elephant isn't a phenomenon. Neither is a thistle nor a canary. But an elephant that sits on a thistle singing like a canary, *that's* a phenomenon!

Same with cameras. An inexpensive box camera isn't a phenomenon. Neither is a camera that takes color transparencies, nor one that takes color and black-and-white negatives. But suppose there is a box camera that (a) costs less than \$10, (b) takes color transparencies you can project big and beautiful, (c) takes color negatives that make fine color prints, and (d) takes black-and-white negatives from which you can make excellent enlargements? This *is* a phenomenon. It's also real photographic news.



The little wizards that make such stunts possible are the newest thing out of Kodak ... the Brownie Star Cameras. That they are likely to create a minor revolution in snapshooting is an understatement. Now your wife and kids can go around shooting color transparencies with a simple box camera (and you yourself, if you have a little sporting blood and aren't afraid to take a dare, can take some color transparencies with

six-shot flash

one of the new Brownie Star Cameras and show them at your next Camera Club meeting. There will be howls when you tell them how you did it).

The new Brownie Star Cameras come in two models... the Starflex with a brilliant reflex finder and the Starflash with a built-in flashholder. Each has a fixed focus Kodak Dakon Lens. A lever sets the aperture for correctly exposed, sharp color pictures as near as five feet, or black-and-white pictures as near as four feet. A feather-touch shutter release helps keep the camera steady. There's even double-exposure prevention.

Both the Brownie Stars take No. 127 Kodacolor, Kodak Ektachrome, or black-and-white Kodak Verichrome Pan Film. Both models are compact, lightweight, and attractively styled.

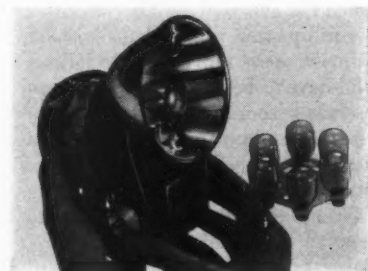
The Brownie Starflash Camera with flash reflector and battery case built in lists for \$8.50. The Brownie Starflex Camera with a reflex finder lists for \$9.95. The Kodalite Midget Flashholder for the Starflex lists at only \$3.50. And you can get a close-up attachment, cloud filter, and a pocket slide viewer to go with either model.

There isn't a box camera anywhere like the Brownie Stars. Just to see what's new, look them over next chance you get. You may even wind up with one for yourself, your wife, your children, or as a gift.

Six gun

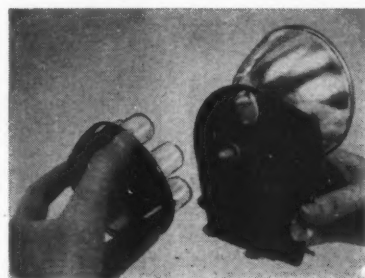
The six-shot Colt tamed the West. And, believe us, Pardner, if you're missing flash shots fumbling for fresh ammunition to load your flash gun, this new six-shot flashholder will tame flash for you. It fires M-2 flashbulbs fast and sure, six in a row.

We named this new "peacemaker" the Kodak Rotary Flashholder. As its



name suggests, it has a rotating magazine which holds six flash bulbs, lets you fire them in succession, ejects all six simultaneously when you're ready to reload.

You'll like the Rotary Flashholder for all kinds of shooting—especially action sequences, parties, sports, or children. To use it, you first load six bulbs into one of the two plastic carrier disks furnished. (You can tuck both disks—preloaded with 12 bulbs—neatly into your pocket, because they nest conveniently together.) A carrier disk with 6 bulbs clicks quickly into the rotating back of



the Flashholder. After each shot, a one-sixth turn brings the next bulb into position.

Each bulb has its own individual contact so only the bulb in the reflector can fire. And there's a safety switch on the contact screw which prevents the bulbs from firing accidentally when the flashholder's not on the camera. When you've fired off the whole load, you eject all six bulbs with a single lever.

The Kodak Rotary Flashholder has a new kind of exposure calculator on the back. Dial your film and the correct *f*/stop settings appear next to the subject distance numbers. No "slide rule figuring" or misleading figures for you.

The Kodak Rotary Flashholder comes with a Kodalite Midget B-C Flashpack. Or you can power it with two penlight batteries. The whole unit weighs just 12 ounces, stands only six inches high.

There are two models. One, for \$9.95, fits the Kodak Signet 40 and Kodak Duaflex Cameras, and others with Kodalite fittings. The other, for \$11.95, has an ingenious bracket and shoe, so it can be attached either to a tripod socket or slid into the accessory clip on top of certain cameras. Your Kodak dealer has these flash units now. See them, and you'll see something really new.



Fastest film yet

A few months ago we reproduced this picture on these pages. Told how it was taken by the light of an ordinary cigarette lighter, 1/25 sec. at *f*/5.6. And we told you about our new super-fast experimental film that was then being field-tested.

Now you can buy this incredible film from your Kodak dealer and start shooting by "available darkness." It's called Kodak Royal-X Pan Film, and the exposure index (including the usual safety factor) is 650. If your equipment is correctly adjusted, you can use a practical meter setting of 1600 (ignoring the safety factor) and still get correctly exposed negatives. That's right, correctly exposed negatives at 1600!

Would you have believed, when we first came out with Kodak high-speed Royal Pan and Tri-X Films, that in two or three years we would be making film with several times as much speed?

Many of the nation's top press photographers who tested Royal-X Pan in its experimental form tell us they got *printable* negatives with their exposure meters set as high as 8000. We'd never recommend a figure as astronomical as this, but you *can* underexpose Royal-X Pan Film a good deal if you don't mind some sacrifice of negative quality and loss of shadow detail.

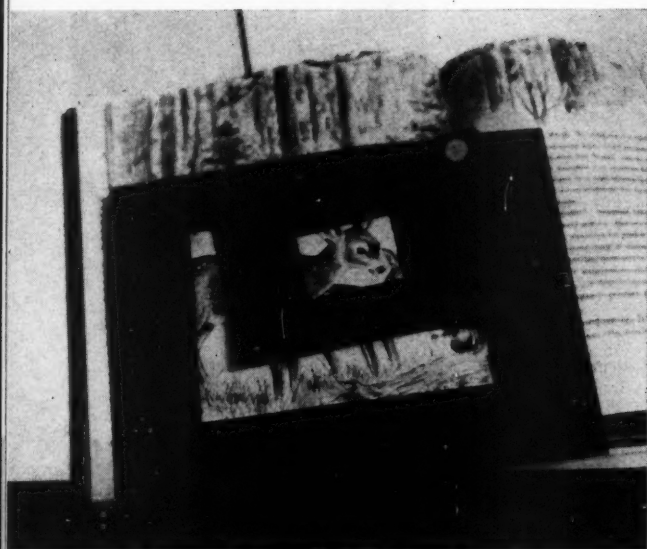
In fact, with very flatly lighted subjects and with increased development (to compensate for the low contrast in the subject), you can double or triple your 1600 setting, and sacrifice no appreciable shadow detail at all!

At the moment, Kodak Royal-X Pan Film comes in sheet form only, in standard sizes from 2¼ x 3¼ up to 8 x 10 inches. Grain is not quite as fine as in Kodak Royal Pan Film, but it's still finer than you'd expect with the terrific increase in speed. But, enough words. Get a box of this new film and try it out. You'll be amazed. We were.

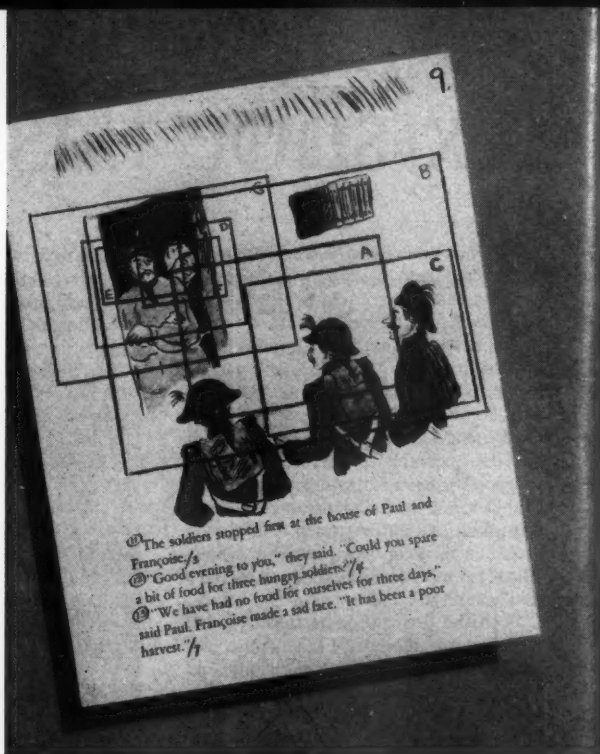
Prices are list, include Federal Tax where applicable, and are subject to change without notice.

Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.



PAPER MASKS: Schindel uses masks cut to a 3 to 2 proportion to graphically outline each shot. A crayon or pencil is used to trace the mask outline on the illustration, as in the photograph on the right.



PENCILED ILLUSTRATION: The marked drawing serves as a shooting guide. While Schindel often zooms from one shot to another, you can cut from one shot to another. Camera can be moved to match outline.

Morten Schindel tells you how to . . .

USE PICTURE BOOKS FOR LIVE MOVIES

'WAY BACK in the pioneer days of movie making it seemed that about all you needed to get into the business was a fist full of film, a camera, and an idea. It's not quite that simple any more—but a man with an idea can still use it to wedge his foot into the door.

One man who did it is Mort Schindel, who went from a job behind a desk to making juvenile motion pictures in what amounted to one giant step. Schindel is the head man at Weston Woods Studios, producers of Iconographic motion pictures. The idea that gave birth to Weston Woods proved to be Schindel's wedge.

He simply takes those word and picture books designed for the lollipop set and turns them into fascinating motion pictures. And not only the younger members of the family are entranced by the films—many

adults have found them utterly charming and beguiling.

The drawings in the books are photographed just as they are found between the covers.

But let's face it—a still picture is just that—without life or movement. Movies mean movement. It follows that all movement will have to be supplied by the camera. Schindel rocks, shakes, zooms, and pans the camera to get his effects. Often, the camera will be fixed at an angle to achieve some special feeling. Actually, Schindel manages to break a good many movie making rules that amateurs—and even pros—have come to believe are inviolate.

However, Schindel and his staff resort to standard movie making techniques involving long shots, medium shots, and close-ups, along with rapid cutting from one



LIGHTING SETUP: The Weston Woods arrangement consists of flood lamps in reflectors. Here's where you can put that bar light to good use by mounting it on your camera in the usual way and placing both on a tripod.



EDITING: The penciled illustration serves an additional function as an editing guide. It helps to key in the individual shots and also as an indication of what other shots you may need for good continuity.

shot to another to obtain the effects they strive for.

We caught one of Schindel's films—*Andy and the Lion*—on TV one morning, and the experience drew us to Weston Woods Studio, Weston, Conn. We had a hunch that here was something simple, but interesting enough for the amateur to take a crack at.

According to Schindel, the basic technique involved is simple enough to make any 8mm or 16mm camera usable. Anyone who owns a tripod, a camera, a few lights, and has a minimum amount of space, can turn out similar films with little trouble.

The cost for production won't put much of a strain on the amateur budget, since costs for optical sound tracks, lap dissolves, and other requirements of professional films can be eliminated.

Of course, the amateur must keep his filming on a non-commercial basis. Copyright laws prevent him from earning money on already published or printed material without special arrangement with the author and/or the publisher.

"But as long as the amateur just goes ahead and makes his films for fun, I see no reason why he shouldn't make a film of this kind," Schindel said.

Schindel decided that the best way to show us how he makes a film would be to actually take us through the process, step by step.

Naturally enough, the first (Continued on page 133)



FINAL EDITING: Film is hung on this clothesline by page number. After film has been edited satisfactorily, it's an easy matter to splice the various shots together in the proper order of the finished film.

Versatility for Stroboflash® Users

NICAD AC CONVERTER uses a rechargeable nickel-cadmium battery or regular household 110-120 volt AC current to make the Stroboflash II, III or IV portable electronic flash units more economical to use than ever before.

NICKEL CADMIUM BATTERY can be recharged over a thousand times. Each charge will give more than 80 flashes at 200 watt-seconds and even more when used in the Stroboflash II or at lower settings in the Stroboflash IV. Even under constant daily use it has a life of over 15 years.

THREE-WAY SWITCH lets you use the Stroboflash II or IV as a battery powered portable unit, as an AC unit for home, studio or industrial work and as a battery recharger.

4-WAY POWER SELECTOR provides nominal output of 50, 100, 150 or 200 watt-seconds. This versatility permits the photographer to use slow color films or extra-fast black and white films without changing units. At the $\frac{1}{4}$ power setting the flash duration is reduced to 1/1200 second for real action-stopping photography. The exclusive switch design conserves battery energy, also, further decreasing the "cost per flash" and extending the life of dry cells whenever they are used.

RUGGED CONSTRUCTION both inside and out assure complete portability. Boltaron case and shoulder sling stand up under hard abuse. Only a coin is needed to open the power pack, which is closed with an ordinary machine screw.

AC CORD has standard household plug. It is permanently attached to the converter so it will not get lost, and for portability it folds into the power pack compartment.

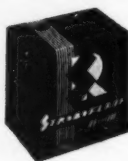
STROBOFLASH LAMPHEADS have superior reflectors designed to eliminate hot spots by providing natural, even illumination over a normal 60° field of view. The trigger tube and three-wire safety circuit are located in the lamphead to protect shutter contacts and the photographer from accidental discharge.

MOUNTING TUBE & CLAMPS illustrated here are available for use with press or view cameras. An "L" bracket for miniature and folding cameras and an adapter for mounting the lamphead on any Graflex or similar battery case are supplied with each Stroboflash.

Stroboflash® IV

WITH NICAD AC CONVERTER AND RECHARGEABLE NICKEL CADMIUM BATTERY

This is the latest advance in the field of electronic flash, but there are other Stroboflash features worth noting: (1) the Nicad AC Converter can be used with Stroboflash II and III units; (2) the Stroboflash II and IV can also be powered with heavy duty dry cell batteries; (3) all Stroboflash power packs, lampheads, extension cords and brackets are completely interchangeable for convenience and economy; (4) all Stroboflash units can be used as *synchronized slaves* with any other type of flash by means of an inexpensive photo-tube assembly.



The 225-volt Stroboflash dry cell battery offers a definite advantage to the photographer. It saves a couple of seconds' recycling time for fast sequence shots and permits hundreds of consecutive flashes without needing recharging. Normal dry cell life and usefulness can be extended by regular use of the Stroboflash Battery Booster, a \$29.95 accessory that pays for itself.

Pay only 10% down on any of the following combinations: Stroboflash IV with two 225-volt batteries . . . \$185.85; Stroboflash IV with Nicad AC Converter and Nickel Cadmium Battery . . . \$265.00; Stroboflash IV with Nicad AC Converter less batteries . . . \$243.00; Nicad AC Converter only . . . \$80.00; Nickel Cadmium Battery only . . . \$22.00.

GRAFLEX®

A SUBSIDIARY OF



Graflex, Inc., Rochester 8, N. Y.



Pacemaker GRAPHIC® 45... the BIG NEGATIVE camera



The Graphic 45's 4" x 5" negative size gives the critical photographer a head start toward truly superlative pictures.

Actual 35mm Negative Size

Actual Graphic 45 Negative Size

AS LITTLE AS
\$15⁴⁸
A MONTH

YOU START WHERE OTHERS FINISH...with a Graphic 45

With more than 13 times the negative area of a 35mm negative, Graphic 45 is ideally suited for serious work. For example, you can make an 11" x 14" salon-size print from a Graphic 45 negative with less than 3 times enlargement! You start where the small negative worker leaves off!

In color or black and white, the Graphic 45's big negative satisfies the most critical demands of the publishing world where maximum sharpness and detail are essential. For personal

or professional use, no other camera can do so many things, so well, for so long!

Most Graflex dealers, listed in the "yellow pages" will accept your present camera as all or part down payment. Balance can be handled over a 20 month period. Priced as low as \$286.95. For more information on Pacemaker Graphics, write Dept. MP-57, Graflex, Inc., Rochester 8, N.Y.

10% DOWN

**20 MONTHS
TO PAY**

70th Anniversary—1887-1957

Prices include federal tax where applicable and are subject to change without notice. Prices slightly higher in Canada.

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INCIDENT LIGHT
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AT A NEW LOW PRICE
complete with grid, disc,
leather case, neck cord and
three direct-reading slides

\$29.50

Here are some of the major advances in precision construction and adjustment found in the BROCKWAY'S, now made by Japan's leading exposure meter manufacturer, The SEKONIC Electric Co.

- New, ruggedized construction for a lifetime of trouble-free operation
- Longer, more legible light scale, over 100° in angular length
- Greater sensitivity than ever before
- Unbreakable, wide-angle vision Plexiglas meter face
- New, high-power permanent magnet
- Extremely high-torque meter movement
- High-speed, fully damped needle (absolutely no jitters)
- Top-grade waterproof photoelectric cells, selected to meet and surpass extremely rigid factory tolerances
- Each photosphere precision-formed and tested
- Each meter individually calibrated to highest photometric standards
- ASA Indexes from .2 to 12,000
- Lens apertures from f/1.0 to f/45
- Direct-reading movie exposures
- Conventional, LVS and Polaroid readings
- American and European shutter calibrations



For further information write to
the exclusive licensee:

BROCKWAY
CAMERA CORPORATION
1114 First Avenue, New York 21, N. Y.

What's Ahead?

by **LLOYD E. VARDEN**

Some thoughts on the high-speed film craze. Are we headed for a new era of wonderful exaggeration?



Time was when the pride of doing a good job and being modest about it was a figurative hallmark of major film manufacturers. Even during periods when amateur photographers were being bombarded from all

directions with the exaggerated claims of fine-grain and super-speed developer manufacturers, the film suppliers cautiously resisted natural impulses to voice the whole truth. In a sense, they considered the destiny of photography, including the eventual opinions of photographers on film and developer properties, as vested in them. So their actions had to represent ideal examples for others to follow. And they were nobly dedicated to a principle of moderation, being convinced that no other attitude would promote the better interests of photography and allow its dignity to be upheld.

Of course, the film makers disagreed with the published statements of independent developer manufacturers, for example, when claims were made for higher than normal film speed, because they knew the facts. But seldom did they openly denounce the unwarranted assertions of any independent supplier, regardless of how brazen his claims might be. Only in subtle ways (which had little effect) would they point out from time to time that film speed values embodied a safety factor of as high as four, the advantage of which could be realized when circumstances demanded. At no time, though, despite all pressures from photographers, advertising copy writers, etc., did the film manufacturers sway from their general policy of conservatism.

Recent trends

In the past year or so there have been indications that the staid morals of the industry have developed a weak spot with regard to film speed claims. Perhaps industries are endowed with the traits of individual human beings after all, because the external forces constantly bearing down appear to be taking effect, not unlike the "brain washing" techniques applied to individuals.

Let me explain what I mean by way

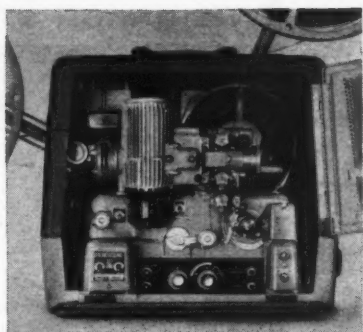
of examples. A short time ago one film manufacturer began to advertise in periodicals distributed throughout the world that its such-and-such film is the fastest in existence. There were no reservations or strings attached to the claim whatsoever. Naturally this claim *in print* (true or not) was bound to irk other members of the film manufacturing fraternity who had been trying to obey religiously the unwritten law that members in good repute would refrain from superlative boasting. (Unless, of course, the boast could be supported by product properties so unique that competitive products failed to even approximate them under any conditions.)

Possibly in retaliation, another manufacturer shortly afterward tiptoed into the realm of the superlative by adopting a device as ancient as advertising itself, wherein the opinions of users are accepted as "factual" evidence for expounding the ultimate capabilities of a product. This is the very thing that film manufacturers scoffed at in the good old days, i.e., around 1955 and before. The opinions of working photographers on factual matters never altered the views of a manufacturer in the past, whenever such opinions were in opposition to its own judgments. The manufacturers' judgments were founded on test data, carefully derived and thoughtfully interpreted to have the greatest benefits for the photographic profession on a long-range basis.

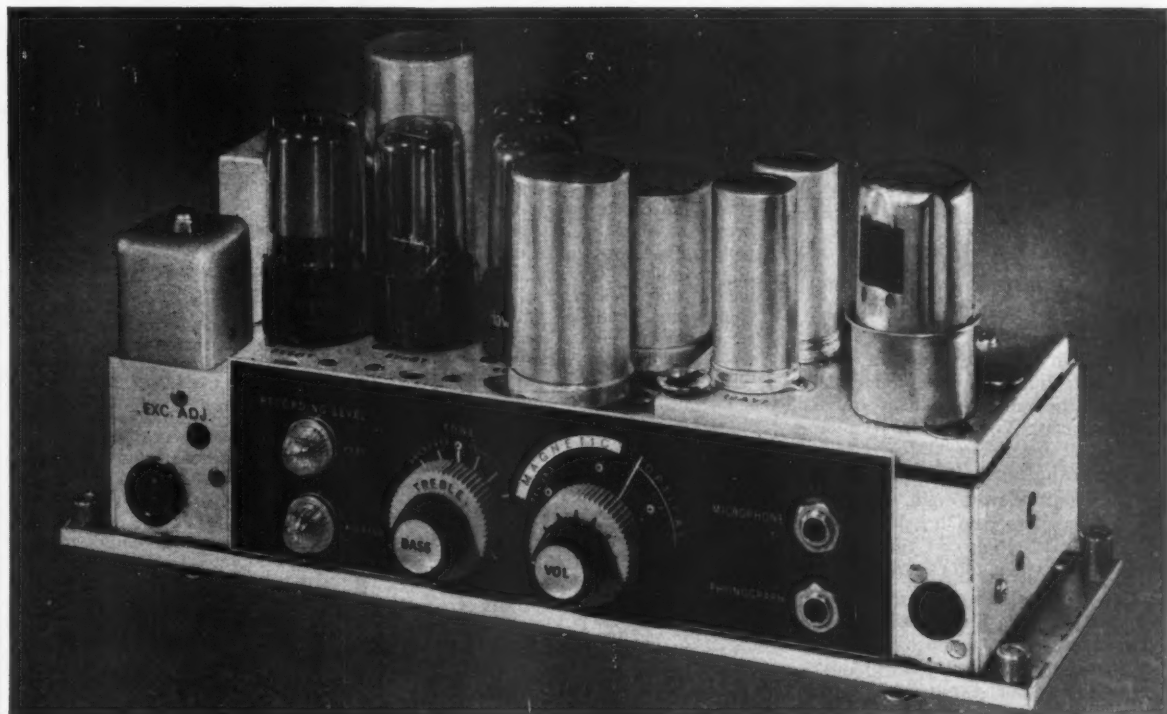
Obviously, film manufacturers were in no way offended when customers would write letters to them stating such things as, "Why don't you learn how to test your films under actual practical conditions? You give your Panthro Universal Triple X film an exposure index of 200, whereas I have found its true rating to be 600." Flattered, yes; budged, no!

But what is the situation today? Well, if you do not already know, take it from me that should you advise a manufacturer you have made successful pictures at an exposure index of 1600 on a film which is officially rated as 200, you will likely become a party to statements in advertising something like, "Some of our customers advise that we are too timid in rating the speed of X-Y film. They tell us that exposure indexes of 400 to 800—and even 1600 in many instances—produce negatives of excellent printing quality." Now this sort of tongue-in-cheek boasting may not upset a manufacturer's conscience as long as the officially published exposure index is based on ASA procedures for deter-

(Continued on page 92)



Now...add hi-fi sound
to your own movies!



New FILMOSOUND 302-E has 50% more output— high fidelity response—at no increase in price!

Bell & Howell pioneered low-cost sound movies through magnetic recording on film with the Filmosound projector. Now the new 302-E. (Bell & Howell's third magnetic model) introduces still more improvements that add the thrill of hi-fi sound to your 16mm films.

Its powerful 15-watt amplifier has 50% more output. The wide-range frequency response — like an expensive high fidelity instrument — will reproduce any sound in the audible range. Microphone sensitivity has been tripled. An additional "peak" indicator light and automatic switching of input circuits help to make recording even simpler.

The Filmosound 302-E not only enables you to create and enjoy top-quality sound movies — it also brings out the best in magnetic tracks previously recorded! And, of course, you get brilliant, sharp picture projection! The

302-E is lighter in weight, easier to operate — all at *no increase in price!*

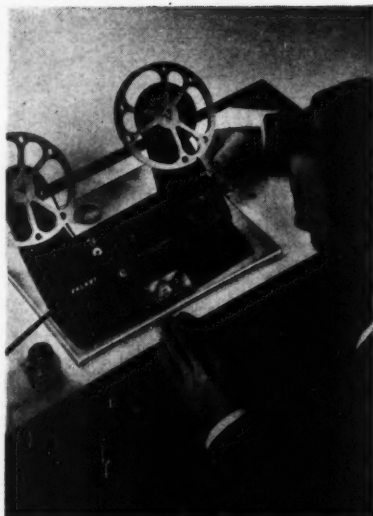
\$100.00 trade-in bonus! For a limited time, your old projector is worth \$100.00 more than its "Blue Book" value when you trade it in on a versatile, new Filmosound 302-E. And your Bell & Howell dealer will soundstripe up to 400 feet of your favorite 16mm film *absolutely free* — just to demonstrate 302-E performance.

See your dealer today! Or write Bell & Howell, 7154 McCormick Road, Chicago 45, Illinois.

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The Bakelite housing on a rugged steel chassis and the hardwood base give you an outfit to last a lifetime. It folds flat into a 10" by 14" by 4" handy-carry carton, weighs 6 pounds and costs only \$39.50. See and try a Kalart Editor-Viewer Eight at your camera dealer's.

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WHAT'S AHEAD

(Continued from page 90)

mining film speed, but as far as the consumer is concerned, the manufacturer has endorsed the use of exposure indexes far in excess of the one assigned to the film. I fear that the influences which never before bothered manufacturers may now be causing them to pursue paths which, in retrospect, they may regret having treaded.

There is not the slightest question about the fact that film speeds have been effectively (and actually) increased in the past few years. But arguments in favor of inflating film speeds become rather ridiculous when the supporting evidence is a reproduction of photographs taken under the illumination provided by a cigarette lighter at $f/5.6$, $1/25$ sec. exposure, in view of a similar picture made at $1/10$ sec., $f/4.5$ by the light of a single candle reproduced in the January, 1938 issue of American Photography magazine. This represents a film speed increase of about four times, assuming a cigarette lighter and a candle put out approximately the same amount of useful light energy. Yet, the implication is being made that films today are ten times or more sensitive than they were twenty years ago.—THE END

SALON Calendar

41ST SCOTTISH SALON OF PHOTOGRAPHY, Ayr, Scotland.

Closes: May 25
Exhibit: June 22-July 20
Fee: \$1 for prints
\$1 for slides

Sponsor: Ayr Photographic Society
Entry Forms: T. E. Delahunty, Esq.
c/o Carnegie Library, Ayr, Scotland

*9TH INT. COLOR SLIDE EXHIBITION OF THE BERKS CAMERA CLUB, Reading, Pa.

Closes: April 29
Judging: May 5
Fee: \$1

Sponsor: Berks Camera Club
Entry Forms: Mr. John H. Kline,
312 Raymond St., Hyde Villa,
Reading, Pa.

*2ND OREGON TRAIL INT. COLOR SLIDE EXHIBIT, Forest Grove, Ore.

Closes: May 8
Exhibit: May 29-June 2
Fee: \$1 for four slides

Sponsor: Forest Grove Camera Club
Entry Forms: Dr. J. C. Chamberlin,
Box 132, Forest Grove, Ore.

*2ND QUEEN CITY INT. COLOR SLIDE EXHIBITION, Charlotte, N. C.

Closes: May 2
Exhibit: May 17 and 22
Fee: \$1 for four slides

Sponsor: Charlotte Camera Club
Entry Forms: Walter R. Dixon, 715
Johnston Bldg., Charlotte, N. C.

*Use standard PSA practices.

THE DAGOR STORY



• Why Buy One?

If your camera has an interchangeable lensboard, such as Graflex, Linhof, or any view camera, be sure you equip it with a GOERZ GOLDEN DAGOR Lens. Negatives made with this lens will delight the connoisseur. If you already have a standard lens, widen the scope of your camera by adding a longer focal length DAGOR for better perspective in close-ups or portraits. For photography in close quarters get a WIDE-ANGLE DAGOR of 100° coverage!

• What About Lens Speed?

Speed in a lens can be obtained only by sacrificing to a great degree depth of focus, angle of view and covering power. The GOERZ GOLDEN DAGOR has all these qualities and can produce negatives that are *unmatched by comparably faster lenses*. Today's fast color emulsions, triple speed B & W films and vastly superior lighting are excellent reasons why you should use a medium speed lens. When selecting your lens, don't go for speed—go for quality.

• Covering Power?

The GOERZ GOLDEN DAGOR will cover an angle of view of 87°—equivalent to covering a film with a diagonal of twice the focal length. The DAGOR also gives great satisfaction for wide-angle work. A 6" DAGOR, for instance, rated to cover 4"x5" at F:6.8 will cover almost an 8"x10" film when stopped down.

• Color Correction?

The ideal color correction of the DAGOR, combined with its outstanding ability to give even illumination over the entire format, ranks the DAGOR highest among color photographers in all fields. There is no falling off of exposure or fuzziness at the edges, so annoying with inferior lenses when color film is being used.

• Its Construction?

Buy a GOLDEN DAGOR and get two lenses for the price of one. Unscrew the front or rear element and you increase your focal length 75% at a speed of F:13. A wonderful portrait and landscape lens with increased perspective! GOERZ GOLDEN DAGOR lenses are available from 6" to 12" and WIDE-ANGLE DAGOR from 3½" to 6½" in Compur, Rapax and Acme shutters. For example, an 8¼" DAGOR in Synchro-Compur MX sells for \$189.50.

Warning: Beware of so-called "new" or "factory-reconditioned" GOERZ-BERLIN lenses; they have not been made in 30 years.

Canadian Distributor: E. W. BOOTH LTD.
12 Mercer Street, Toronto, Canada



C. P. GOERZ AMERICAN
OPTICAL COMPANY
INWOOD 96, L. I. N. Y.

PICK A CONTEST PRIZE

(Continued from page 77)

\$500—Graflex Photo Contest, P. O. Box 905, Rochester 3, N. Y.

Annual contest for black-and-white prints and color transparencies taken with a Graflex-made camera. Seven classes: News Pictures (two categories); Industrial; Professional; Non-Professional; Stereo; and Teen-Age. Awards are United States Savings Bonds, here represented at maturity value. First prize (each category), \$500; second prize, \$300; third prize, \$200; fourth prize, \$200; fifth prize, \$100; sixth prize, \$100; seventh through tenth prizes, medals. 1957 contest not yet scheduled.

\$500—National Press Photographers Association Competition, Encyclopaedia Britannica, 425 N. Michigan Ave., Chicago 11, Ill.

Annual competition for regular and associate members of the National Press Photographers Association, or press photographers eligible for such membership. 20 classifications. Prizes consist of plaques of award, sets of Encyclopaedia Britannica, Britannica Junior, and the two-volume Britannica World Language Dictionary. In addition, a winner who is also a member in good standing of NPPA at the time of the closing date of the contest will receive the following bonuses: Newspaper Photographer of the Year, \$500 Savings Bond; Magazine Photographer of the Year, \$500 Savings Bond; Newsreel Photographer of the Year, \$500 Savings Bond; first prize in each classification, \$100 Savings Bond; second prize, \$50 Savings Bond; third prize, \$25 Savings Bond. 1957 contest not yet scheduled.

\$300—Kodak's High School Photo Contest, Eastman Kodak Co., 343 State St., Rochester 4, N. Y.

Annual contest open to all students, grades 9 through 12. Any number of black-and-white pictures may be submitted in any or all of four classifications: School Activities; People—All Ages; Pictorials; Animals and Pets. Four \$300 grand awards; four \$200 second awards; four \$100 third awards; four \$50 special awards; 240 \$10 honorable mention awards. Next contest opens January 1, 1958.

\$250—Look All-Sports Photo Contest, c/o Tim Cohane, Sports Editor, Look Magazine, 488 Madison Ave., New York 22, N. Y.

Annual sports pictures contest for press photographers. All sports are eligible, from archery to zebra hunting. Grand prize, \$250; second through tenth prizes, \$100. Contest opens April 16.

\$100—Aviation Writing and Picture Competition, Trans World Airlines, Inc., 19th Floor, 380 Madison Ave., New York 17, N. Y.

Annual competition for writers and photographers. Entries must pertain to commercial aviation or air travel. Five classes totaling 16 prize-winning categories. Photographic class includes four categories: newspaper black-and-white published in papers over 75,000 circulation; newspaper black-and-white published in papers of 75,000 circulation or under; black-and-white in general interest magazines or Sunday newspaper magazine sections; and color. Winner in each category receives \$100 award, plus plaque. In addition, a "sweepstakes" winner in each class receives an extra \$100. Contest now open, closes September 15.

\$50—International Zoo Photography Contest, Chicago Zoological Park, Brookfield, Ill.

Annual contest for pictures of any mammal, bird, reptile, or other wild animal that is resident of any recognized zoo in the world. Black-and-white and color. First prize (each division), \$50; second prize, \$25; third prize, \$10; 20 honorable mention prizes, \$5. All prizes are doubled if the winning print was taken at the Brookfield Zoo. Contest now open, closes September 15.

\$50—Saga Magazine Photo Contest, Box 1762, Grand Central Station, New York 17, N. Y.

Monthly contest for black-and-white prints, any size, on any subject. First prize, \$50; second prize, \$25; third prize, \$15; and \$10 for any other photos deemed worthy of publication.

\$50—Scholastic-Ansco Photography Awards, 33 W. 42 St., New York 36, N. Y.

Annual contest for students in grades 7 through 12. Four divisions and 15 classifications. Black-and-white and color. First prize (each classification), \$50; second prize, \$25; third prize, \$15. Awards will be automatically doubled if winning photographs were taken on Ansco film. Sylvania Electric Products Inc. will duplicate the three basic awards of \$50, \$25, and \$15 when the photographer used a Sylvania Superflash flashbulb in making his picture. Contest opens about October 14.

\$25—Cats Magazine "Picture-of-the-Month" Contest, Room 1203 House Building, Pittsburgh 22, Pa.

Monthly contest for black-and-white photographs featuring cats or kittens. Cat Picture of Month, \$25; Cat Picture of the Year (selected from 12 monthly winners), \$100.

\$25—"I Tried It Myself," Modern Photography, 33 W. 60 St., New York 23, N. Y.

Monthly contest for black-and-white prints, 4x5 or larger. First prize, \$25; second prize, \$15; third prizes, \$10.

\$25—Mechanix Illustrated, 67 W. 44 St., New York 36, N. Y.

Monthly contest for black-and-white prints. Duplicate prizes in case of ties. First prize, \$25; others \$10 and \$5.

\$10—Desert Magazine "Picture-of-the-Month" Contest, Palm Desert, Calif.

Monthly contest for black-and-white pictures taken in the desert Southwest. First prize, \$10; second prize, \$5; others accepted for publication, \$3.

Merchandise, trophies, and certificates—Boys' Life Photo Contest, New Brunswick, N. J.

Annual contest open to all amateurs who have not passed their 19th birthdays. Any number of entries may be submitted in seven divisions: Scouting; People; Animals; Landscapes and Buildings; Action, including sports; Trick or Gag Shots; Color Slides. 105 prizes of photographic equipment, plus bonus prizes of scout equipment in the scouting division. Total value, \$2000. Contest opens May 1, closes August 31.

International Collegiate Photography Competition, Kappa Alpha Mu, 18 Walter Williams Hall, University of Missouri, Columbia, Mo.

Annual competition open to any person regularly enrolled in a college or university. Pictures are judged in seven classifications: Picture Portfolio; News; Feature (Human Interest); Pictorial (Salon), including scenic, still-life, etc.; Portraits and/or Character Studies; Sports; Picture Series and Picture Sequence. Prizes consist of sets of Encyclopaedia Britannica, Britannica World Language Dictionaries, and plaques. Photographer submitting the prize-winning portfolio receives, in addition, an expense-paid trip to New York, as guest of Life magazine. Contest closes April 5.

University of Missouri School of Journalism's Annual Competition and Exhibition, 18 Williams Hall, School of Journalism, University of Missouri, Columbia, Mo.

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PICTURES in a MINUTE

by JOHN WOLBARST

Believe it or not, a damp rag can improve your Polaroid prints a lot. Here's how to use it.



Every time you develop a Polaroid Land print, you set into operation inside the camera a complete film processing plant. The components of this self-contained marvel are: a pod (sort of a little tube

going across the positive print paper) containing the chemicals; two steel rollers which crush the pod as it is drawn between them, squeezing the chemicals out between the negative film and the positive print paper as the strips pass between the rollers.

Now if this were an ideal, 100 per cent perfect mechanism, all the chemicals would be neatly distributed between the negative and positive and a casual observer might never know of them. However, such is not the case.

Occasionally, chemicals (they are in a jelly-like form) get squeezed out at the edges of the negative-positive sandwich. Blobs of the jelly stick to the inner back of the camera; sometimes bits of the goo get carried onto the steel rollers (see arrows below).

After awhile the chemicals harden, taking on the consistency of the fried egg that sticks to your breakfast plate. It's there, camera owners see it, but mostly they don't do anything about it. And that's the beginning of trouble.

You want to keep the inside of that camera clean. Never load a camera with film without checking to see how clean or dirty the back and rollers are. This is most important if the camera has been unused for some time. After every 8 or 10 rolls of film, look around the rollers and the inner back. If you see some of that goopy material col-

lecting there, take a damp cloth (not a wringing wet one) and rub briskly at it. If the chemicals haven't yet hardened they will lift off easily, and make a nice brown stain on cloth. So don't use your handkerchief.

If the chemicals have already hardened, resist the temptation to assault the mess with a nail file, pocket knife, paper clip, or other metallic instrument. These will not necessarily get the dried-up chemicals off, but they will certainly remove the interior finish of the camera and may cause permanent damage to a roller by scarring the micrometer-measured surface. Instead, use the moistened cloth generously, and scrape with a fingernail (if you have none, try a paper match).

After cleaning, dry the metal parts to prevent possible rust.

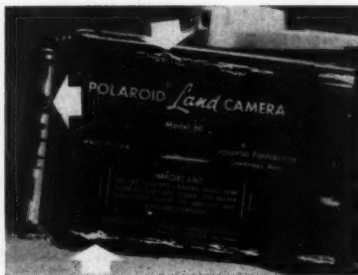
Suppose you don't clean up?

Chemicals which dry on the inner back have a habit of flaking off, getting down inside the film release switch mechanism and other moving parts, or, bits may get inside the negative-positive sandwich, making a bump and causing a white spot on the print.

Collections of hardened goo on the rollers will cause you to get random white spots repeated on the print. This occurs as the roller rotates (it goes around about three times for each print) and the bumpy dirt spots on it cause irregular chemical distribution inside the negative-positive sandwich. The result is that some areas don't develop and there are your white spots (see photo below).

Make camera cleanliness a part of your picture-in-a-minute routine. You'll get better pictures, save money by not wasting film, and add years to the life of your camera.—THE END

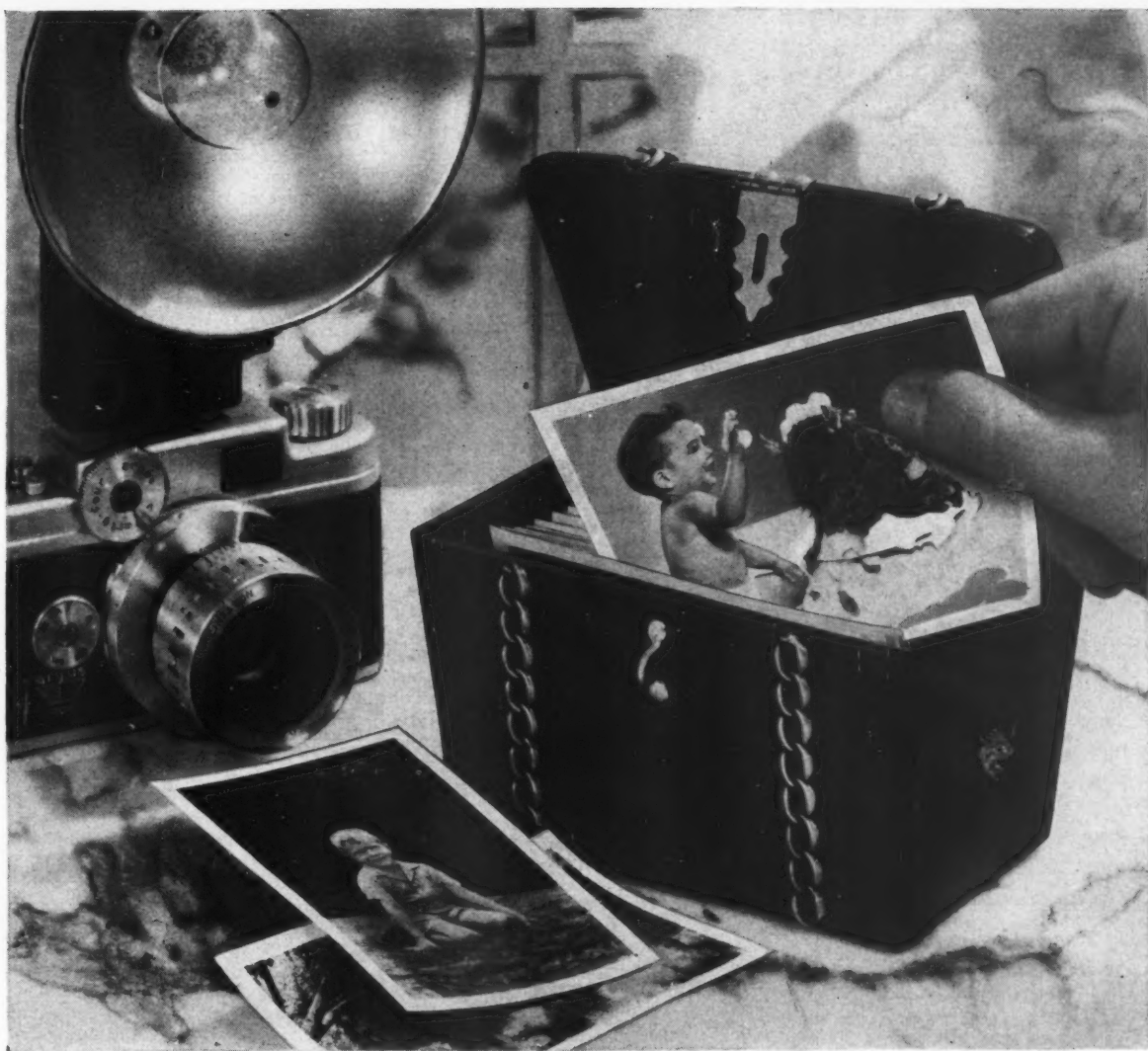
Want a simple bounce flash exposure guide to stick on your Polaroid flash-gun? Write to me c/o Modern Photography, 33 W. 60 St., New York 23, N. Y.



Arrows show areas most likely to be contaminated by developer residue.



Repetitive white spots are caused by dirt on steel rollers. Keep rollers clean.



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Ways and Means

by **ARTHUR ROTHSTEIN**

Technical Director of Photography, *Look Magazine*

A new form of lighting: practical application of panchromatic paper; a negative color process without dyes; a projector that keeps slides from popping out of focus; how to minimize electrostatic marks on negatives.



An incandescent lamp is considered a "point" source of light and a fluorescent lamp is known as a "linear" source. We now have an entirely new source of light—the "area" source.

This is Sylvania's Panelescent lamp, which operates on the principle of electroluminescence. The lamp is characterized by a uniform brightness over its entire surface, with the elimination of hot spots, and a very low operating temperature.

Although Sylvania first introduced this type of light in 1950, as a panel of glowing glass, many changes have been made to make its practical application and commercial use more efficient. The lamp now consists of a metal plate coated with a dielectric which contains the light-generating phosphor. The dielectric, in turn, is coated with an extremely thin electrically conducting layer which does not absorb much light. A final, extremely thin, layer of glass is fused over the surface in order to seal the lamp against moisture and provide insulation. All of these coatings add up to less than 1/50 in.

Alternating current, when applied to the lamp, causes the phosphors to be-

come luminescent. The transparent conducting layer may be a fine film of evaporated aluminum. Since it is a condenser, there are no filaments to fail or gases to be consumed. It has a very long life of up to 30,000 hours. It also provides a rather low level of illumination. Present models have a brightness range of from 0.1 to 10 foot-lamberts, depending on the frequency and voltage used. An ordinary 40-watt fluorescent lamp has a brightness of 1900 foot-lamberts, and the average television screen is rated at about 30 foot-lamberts.

The Sylvania Panelescent lamp, available in blue, green, yellow, or white, will certainly be useful in many photographic operations. Two immediate applications are for illuminated face plates on dials and meters in the laboratory, as well as for safe-lights for paper and storage areas.

With further refinements in the dielectric strength of the condenser and in the adjustment of the spectral transmission of the phosphors, it may be possible to provide every photographer who wants one with a uniform, soft, diffused, artificial skylight.

New panchromatic paper

In January, I predicted that Eastman Kodak would soon have available a printing paper with a panchromatic emulsion sensitive to all colors for use with its negative color film. This paper was released on a limited scale for coverage of the Presidential Inauguration, and through the use of this new paper and a negative color film, United Press Newspictures was able to reduce its processing time to half.

Engravings for printing ROP, or "run of press," color in newspapers are made from three black-and-white separation positive prints. One engraving is printed in red, a second in blue, and a third in yellow. The superimposition of these three successive impressions creates the color picture.

In order to obtain the separation prints, the photographer must either use a "one-shot" color camera which filters and splits the light for the simultaneous exposure of three separate negatives, or separation negatives must be made from the conventional color transparency.

The use of Kodak Ektacolor film, Type S, a professional sheet film similar to Kodacolor roll film, makes it possible to speed up the process.

The resulting color negative is printed on the new panchromatic paper through three different color filters. Separation negatives and masking of color transparencies are



New Panelescent darkroom light is low-intensity unit available in blue, green, or yellow color tints.

eliminated. The three black-and-white prints may then be transmitted by wire or sent directly to the newspaper engraving department where the ROP color plates are made.

In order to insure accurate register, the Kodak panchromatic paper has a waterproof base to maintain dimensional stability. It also provides an equal degree of contrast in each print by being uniformly sensitive to the three basic colors.

Color tripack process

An interesting approach to color photography, and directly related to the preceding problem of producing separation negatives, has been brought to my attention by the British firm manufacturing Chromart negative materials.

The Chromart negative is a tripack which consists of three emulsion layers. The front coating is a blue sensitive emulsion, a yellow gelatin layer follows, then comes an orthochromatic emulsion sensitive to green, a panchromatic emulsion sensitive to red, and an antihalation layer. In this way, one exposure in the camera produces a blue-violet record on the front film, a green record on the second, and a red record on the third.

The problem of separating the emulsions in the Chromart process is solved by using a method of ion exchange, and a transfer stock containing cadmium sulfide.

After normal development of the tripack, the top layer is bleached in potassium ferricyanide, washed and dried. The transfer stock is soaked in hypo and then placed in contact with the dry tripack. The top emulsion is transferred in 90 seconds and the cadmium sulfide is removed with an acid solution of potassium bichromate. The resulting silver chloride image is developed. Meanwhile, the top emulsion and gelatin layers of the tripack are washed off, leaving the second emulsion to be transferred in the same manner. After the first two emulsions have been transferred, the last emulsion may be used as is for printing.

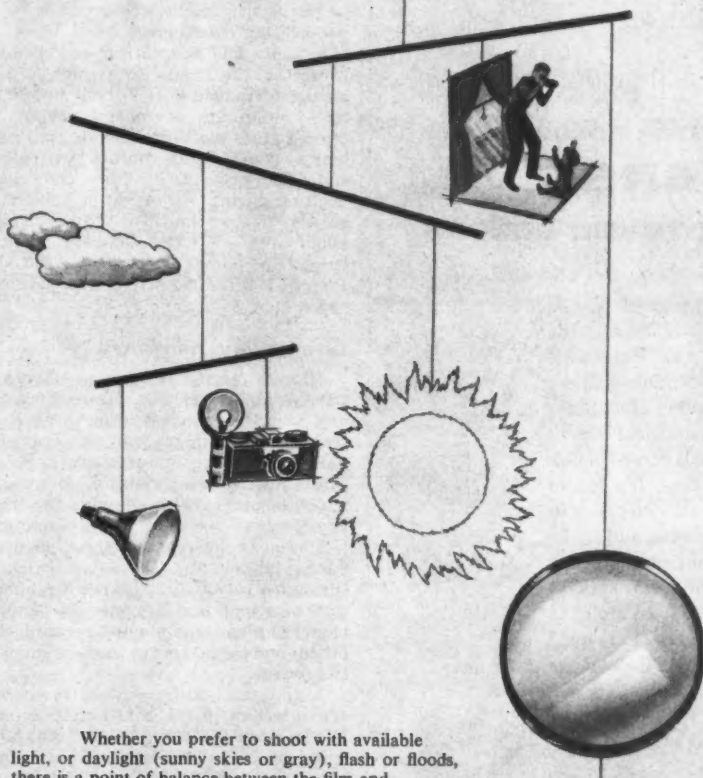
The main advantage of such a process is that the emulsions of the tripack may be made with a greater sensitivity to light than most color films. Chromart film has an exposure index of 50. Also, the process may be speeded so that separation negatives can be produced in less than 2 hours. In the past, however, all tripacks have suffered from low resolving power and poor definition. When this process arrives here, it will be interesting to see how it compares with our present color materials.

Keeping slides in focus

When you project your 2 x 2 card-board color slides, do you find that they have an annoying habit of popping in and out of focus, requiring constant adjustment of the projector lens?

This is caused by the expansion of
(Continued on page 98)

delicate balance



Whether you prefer to shoot with available light, or daylight (sunny skies or gray), flash or floods, there is a point of balance between the film and the light upon which the success of your shooting depends. The photographic filter is the control point . . . sensitively altering the light to establish "delicate balance". Upon the quality of this filter hinges all . . . success or failure.

Therefore, choose a filter whose consistency predetermines your results. It is not the least expensive made, but its true economy will be reflected in the great savings of costly film . . . to say nothing of the treasured shots it will save!

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WAYS AND MEANS

(Continued from page 97)

the color transparency due to the heat of the projector. In order to reduce this effect, several manufacturers, such as La Belle and Revere, have designed pre-heating chambers.

E. Leitz has just introduced a slide projector, the Prado SM, which is designed to reduce out-of-focus popping to a minimum. It makes use of a curved glass plate in the slide changer which comes into contact with the slide and prevents it from changing position during projection. A powerful blower keeps the heat from rising above 165° F. The 300-watt Leitz Prado SM comes with an 85, 100, or 120mm Hektor f/2.5 lens and several types of slide changers.

Electrostatic markings

Film is a bad conductor of electricity, and when the atmosphere is dry and the weather cold, branched tree-like markings on negatives, darker than the image, may appear. These are caused by static electricity which is generated by moving the film rapidly over another poor conductor.

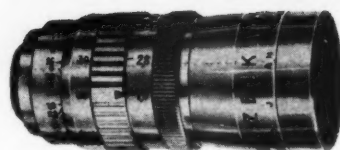
I have observed this effect on film packs where film is pulled rapidly through a velvet slit. Also the combination of rapid film advance in 35mm. cameras plus some plastic, ceramic, or other non-metal parts has produced this effect.

A good anti-static coating for camera interiors is 1% solution of Zelec-DP in ethyl alcohol. This is manufactured by E. I. DuPont. Another home remedy is a mild solution of detergent in water. Some films, like Kodachrome, have anti-static coatings.

Under conditions of extreme cold and low humidity, the best practice is to advance film slowly.—THE END

Contests

The Grand Central Camera Exchange will sponsor an open-to-all photo contest at the International Flower Show, March 31 through April 6, at the Coliseum, Broadway and 59th St., New York City. Only pictures taken at the Flower Show may be entered in the contest—and, in the event that anyone who desires to compete neglects to bring his camera, the Grand Central Camera Exchange will loan him a camera and flash free of charge. Prizes will consist of photographic equipment. Entry blanks and rules will be available at booth No. 19 on the second floor of the Coliseum during the Flower Show.



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the CAMERA CLUBS

by MABEL SCACHERI

Do your club's story-telling pictures really tell a story? Why not let club members decide?



If you were to take a poll of the nation's camera clubs, asking, "Are you satisfied with the way your prints and color slides are judged in your monthly contests?", I am sure the majority reply would be a

disconcerting "Nay." You would get the same murmur of discontent if you inquired, "Does it work well to have slides and prints judged by popular vote of the club members?"

That does not mean that the situation is incurable, not in view of the Brooklyn Camera Club's remedy. This is the largest camera club in New York's largest borough (which has more citizens than the whole state of Delaware, you may be startled to learn). The club meets every Wednesday evening the year around, except for holidays.

Some thirty of its members are particularly interested in making good story-telling pictures that tell a story in one shot, not in a series. They have come up with a right good idea for solving the judging problem. This group meets Monday evenings, a couple of times a month. The session I attended impressed me, a case-hardened club meeting attendee.

Here's how they operate

They have been very fortunate in the choice of their leader, or M. C., Lou Bernstein, an excellent photographer who does not feel bound to thrust his own ideas down the throats of his "students."

"As you undoubtedly know, when a judge runs through a batch of pictures, he does not have time for more than a few words of comment on each shot," he explained. "He may say, of a story-telling picture, that he doesn't get the point of it. He will ask why the little girl looks sad, or what are those guys laughing at, or what is that fellow doing with his hands, which you can't see very clearly? The maker of the picture must silently swallow the comment, but to himself he may mutter that the judge is pretty dumb not to get the big idea of that fascinating picture.

"So in this group we have each picture judged, not by me or any other individual, but by the whole gang. We set up the print with a good light thrown on it, and I ask each member to state what he thinks the picture is all about. He is to base his statement on just what is to be seen in the print, not on any knowledge he may have of when and where the shot was made. If all or most of the thirty viewers fail to grasp the picture idea, the maker must surely surmise that the theme or point is not as lucid as he thought it was."

Believe me, this kind of popular vote, which is not a mere one-two-three and six honorable mentions, works out great. Let me tell you about two of the prints set up for scrutiny that evening, not to point a critical finger at the makers, but to indicate how hard it really is to tell a story clearly in one shot, how hard it is to perceive that only part of the story is related by details which meet the eye.

Verdict of his peers

One shot, made by an excellent amateur photographer, was interesting, dramatic, simple. It would have rated high in the usual monthly print judging. It showed a man holding a baby asleep on his lap. The background was a marble wall. The man's face was tense, worried, as he gazed off to one side. Existing light, excellent. So what was it all about?

Some members of the group thought that the baby's wool hood was not typical headgear for an American infant. Boys, you were wrong. Lots of our babies wear that kind of hood.

The marble wall might mean that the man was in the waiting room of a hospital, a railway station, or even a large apartment building. What produced his strained expression? Was he a kidnapper? Was the baby ill and he awaiting the doctor's verdict? Or was the baby beginning to feel rather damp and the man hoped his wife would soon show up? Nothing in the picture gave you the answer to these questions.

Well, the man was a Hungarian refugee, with every reason to wear a strained look. He was looking toward the Traveler's Aid desk where his wife was being helped to obtain plane tickets. But none of these details could be seen in the print, and what is presented in the print is all the evidence a viewer has to tell him the story.

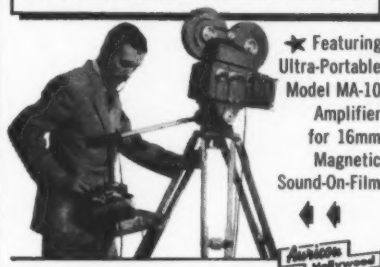
Should the maker have included the
(Continued on page 100)



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CAMERA CLUBS

(Continued from page 99)

Traveler's Aid desk and the wife? Too far away. Should he have asked the wife and the Traveler's Aid lady to go up close to the worried father? Too much chance of losing spontaneity, of getting a phony, posed effect. To sum up, this was not actually a story-telling picture, but simply a good, vivid, character study, strong and interesting, but not thoroughly self-explanatory, as a real story-telling shot is.

Story-telling shot that almost was

Now for another picture studied by the group that same evening. The material was excellent, and with luck might have yielded a very effective shot. In the foreground was a big pile of rubbish or rubble from the tearing down of an old building. In the background, some rather slummy-looking, decrepit houses. On top of the rubbish pile, a small boy. He was staring at the camera with the blank look people give you when they suddenly discover they are being photographed.

That was the flaw in the picture. The boy's expression should have shown his reaction to his slum surroundings. He might have looked sad, angry, lonely, but, to tell a story, he shouldn't look blank. How do you get a genuine, unhammy expression of emotion in your subject's face? Often you can't. Good documentaries are hard to get. Perhaps the photographer should have made some taunting remark to get an angry expression on the boy's face, but perhaps the boy would have heaved half a brick at him. Only good sprinters should take these chances in poverty-stricken areas, I guess. Better yet, frequent the area, make friends, let the people get so used to seeing you around that they go about their normal activities without hamming for the camera.

At any rate, the maker of this picture was working with worth-while material. He had chosen a camera angle which was eloquent as regarded the background, and his only failure was in shooting too soon and not waiting for a significant facial expression. Should the group have been easier on the maker because the picture presented a difficult problem? Not if the maker was to benefit from the session and get the true reaction of the group—the verdict of his peers, so to speak. No less a judge than Ivan Dmitri remarked recently at a club judging, "You must not rate a picture high just because it was hard to get. Results, effectiveness, are all that count."

Probably in your club some, if not all, of the members like to make story-telling pictures. I'll bet you a Hasselblad, two Rolles and a Leica M-3 that most of them often think their pictures speak clearly when in fact they stammer and omit important details. I am sure that if these would-be story tellers would set up a group such as the one in the Brooklyn Camera Club, they would learn plenty. —THE END

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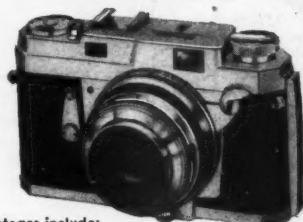
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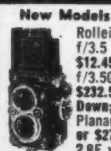


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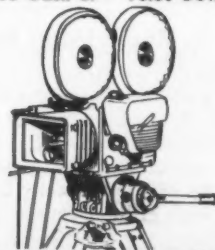
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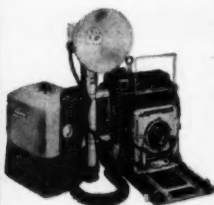
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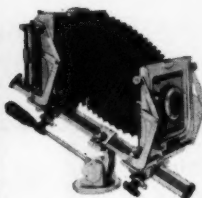
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This famous View Camera is the basic equipment for every serious photographer. Here is unmatched versatility thanks to such features as rising, shifting and tilting front and back that enable you to make all corrections right on the negative. The 16" bellows extension permits 1 to 1 copying. Absolutely rigid monorail bed assures permanently accurate alignment. You have a choice of four backs, including reducing type. And with its fine hammertone finish, the all-metal Graphic View II Camera adds distinction to any studio!

Complete with Graflok back, film holder, pan-tilt base and compartment carrying case \$149.50 Cash or \$14.95 Down
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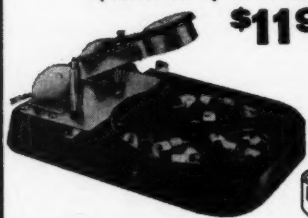
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Two Perutz Films Again Available; More To Come

Perutz film, a famous German product, is back on the U. S. market again for the first time since World War II.

Made in Munich by Otto Perutz GMBH, it is being imported by Burleigh Brooks Co.

The first two types in the line to be introduced are Perutz Peromnia-25, a very fast film, and Perutz Perpantic-18, a medium fast, fine grain product. At present, these are available only in the 120 roll film size, but the importer plans to bring in a variety of film types in a wide range of film sizes.

To Peromnia-25 the manufacturer has assigned an exposure index of 250 in daylight, 320 in tungsten. Tests by MODRN's editors indicated that these were workable exposure indexes and produced well exposed negatives. (The daylight index may be doubled in bright light.) The tungsten index is higher than the daylight index because the film has an exceptionally high sensitivity to the yellow-red end of the spectrum. There are no American roll films with this particular type of sensitivity.

In its physical makeup Peromnia-25 is noticeably different from current American films. The base is quite thick, which we found to be a convenience when handling wet film in the darkroom. The emulsion layer also appears to be somewhat thicker than that on current American films. This was indicated by the greater length of time it took for

the unexposed areas of the Peromnia-25 to clear in the fixing bath.

The film also differed from U. S. products photographically. Recommended developments produced negatives somewhat more brilliant and contrasty than Americans are accustomed to. This may be due to the European photo-finishing practice of supplying semi-matte finished prints.

In line with this extra contrast, there appeared to be slightly less exposure latitude (in the direction of underexposure) than is found in some other very fast films.

Perutz Perpantic-18 is a very fine grain, medium fast, all-purpose film. Its color sensitivity is comparable to that of other well known medium speed panchromatic materials. Tests showed that Perpantic-18 had a very wide exposure latitude (at least as much as American types), and that the exposure index of 50 in daylight was conservative. Recommended developments produced sparkling negatives capable of great enlargement. (The importer states that developing times for Perpantic-18 in various developers are the same as for other well known medium speed roll films.)

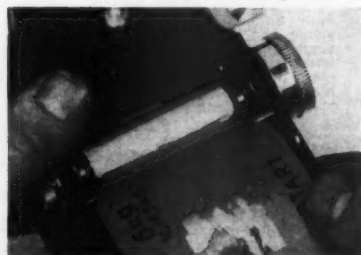
The Perutz roll films come in individual metal containers. Users are cautioned not to dent the containers as this may cause some difficulty in removing the spool.—J. W.

TENTATIVE DEVELOPING TIMES

	Kodak D-76	Clayton P-60
PEROMNIA-25	12 min. at 68F	7-11 min. at 70F
PERPANTIC-18	12 min. at 68F	6-9 min. at 70F



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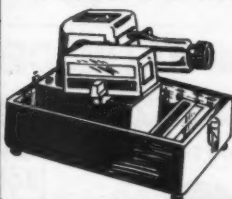
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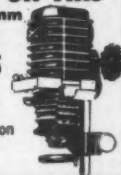
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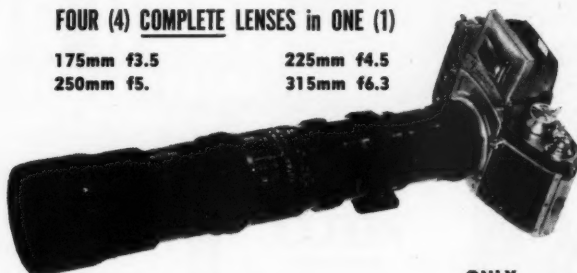
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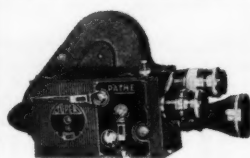
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58mm F2 Auto Biotar	165.00	124.00
50mm F2.8 Auto Tessar	100.00	74.50
75mm F1.8 Biotar Preset	216.50	162.50
180mm F2.8 Sonnar Preset	395.00	249.50
50mm F1.9 Auto Xenar	169.50	127.50
135mm F3.5 Auto Tele Xenar	144.50	106.50
200mm F5.5 Tele Xenar Preset	124.50	93.50
40mm F3.5 Steinheil Cassaron	54.50	41.50
55mm F1.9 Auto Quinon, Steinheil	169.50	127.00
85mm F2.8 Steinheil Culminar	65.00	49.00

BRAND NEW REFLEX CAMERAS

	Reg.	Sale
Saligol A, F3.5 synchro.	29.95	\$22.95
Saligol C, F3.5 MX, synchro.	46.50	34.95
Saligol L, F2.5, MX, built-in meter	59.95	45.95
Saligol 66, F3.5 Dynar	99.50	74.50
Super Ricohflex, F2.5, case	35.90	26.95
Edixa Reflex, F2.8 ctd. Steinheil	99.50	74.50
Kaloflex Automat, F2.5 ctd.	119.50	89.50

BRAND NEW EXPOSURE METERS

	Reg.	Sale
Bewi Automatic	29.95	\$19.95
G.E. PRI	32.50	23.50
G.E. Guardian, case	34.50	25.50
Argus L3, case	16.95	12.75
Argus L44, case	17.50	13.50
Weston Master III & Case	32.50	24.50

BRAND NEW 8 & 16 MM PROJECTORS

	Reg.	Sale
8mm Brownie 300 W	62.00	\$46.50
8mm Brownie 500 W	74.50	55.00
8mm B&H Monterey 253	79.95	61.50
8mm Kodak Showtime, 500W	115.00	85.00
8mm B&H Regent 122 LC	159.95	127.00
8mm B&H Regent 122 LR	179.95	139.00
16mm B&H Statesman	233.95	188.00
16mm B&H Diplomat	299.95	239.50
16mm Kodak Pagant Sound	459.00	345.00
16mm B&H 385 C Sound	479.95	387.00
16mm B&H 302 C Mag. Sound	734.00	592.00
Ampro Stylist DeLuxe Sound	419.85	305.00
8mm Dolmar Proj. 500 W	69.95	53.00
8mm Dolmar Proj. 750 W	164.00	119.00
8mm Dolmar Proj. 1000 W	181.00	136.00

BRAND NEW SLIDE PROJECTORS

	Reg.	Sale
TDC Hoodliner 303, Selectron & CC	59.50	\$43.50
Kodak Signet 300	59.50	45.00
Kodak Signet 500	72.50	54.95
TDC Duo 300 Projector	67.50	51.00
TDC Model D Selectron & CC	79.50	59.95
TDC Duo 500 Proj.	84.50	63.00
TDC Stereo Projector Viewer	144.50	106.00
TDC Stereo Proj. (500)	149.50	112.00
B&H Makomatic Proj. & case	149.50	112.00
TDC Streamliner 500 Selectron & CC	89.50	67.00
Graflex Constellation 500W, Auto Changer	89.75	68.50
Graflex Constellation 500W, Auto Slide Timer	99.75	74.50
Argus 300 W, BC	39.50	29.50
Argus 300 W Auto Changer, case	42.50	46.95
A.O. 300 W Auto	49.50	46.50
A.O. 500 W Auto	74.50	56.50
Brunberger Rocket Auto 300 W	59.50	39.50
Brunberger Riviera 2 1/4 Squares 300W	59.50	39.50
Brunberger 2 1/4 Squares with Auto Changer, 300 W	74.95	57.00
Brunberger 500 W 2 1/4 Squares, Auto Changer	84.45	63.50
Viewlex, Projectomatic, case, 6 trays	79.50	59.50
Viewlex Powermatic, 500W case, & trays	119.50	89.00
LaBelle Showman, 300 W	59.95	44.95
LaBelle Producer, 500 W	94.95	69.50

USED LEICA M3



WITH F2 SUMMICRON CTD. LENS
\$269.00

- NEW 35mm SUMMARON F3.5 with Optical Viewing Unit for M3 **\$135.00**
- NEW 50mm SUMMICRON F2 with Dual Range Focusing Mount and Optical Viewing Unit for M3 **\$198.00**

LEICA IIg, without lens \$186.00
LEICA IIg, with 50mm Elmar 1/3.5 lens \$244.50
LEICA IIg, with NEW 50mm Elmar 1/2.8 lens \$282.00
LEICA IIg, with 50mm Summicron 1/3 lens \$242.00
LEICA IIg, with 50mm Summarit 1/1.5 lens \$363.00
LEICAVIT, for sequence photography \$ 24.00

Retina IIIc



- COUPLED RANGEFINDER
- COMPUX RAPID LV5 1/300
- F2 Schneider Xenon
- MINIFILM SPECIAL

114.50

New CONTAFLEX OUTFIT



Latest Model F2.8 Tessar, M-X Auto Diaphragm, Photo Electric Exposure Meter
With Wide Angle and Telephoto Lens
Fully Lined Genuine Pishkin Gadget Bag

\$144.00

LATEST NEW AUTO EXAKTA VX



With F2.8 Auto Talar Tumor P1 \$219.00
With F2 Auto Talar Tumor P1 \$244.00
With F1.9 Auto Talar Tumor P1 \$349.00
Carrying Case \$11.00

NEW GENUINE PENTACON 35mm REFLEX



Famous Ultra Fast SCHNEIDER F 2 Ctd. Lens
Speeds to 1/1000 Built-in MX Synch Delayed Action—Auto Film Counter

ONLY \$109.95

NEW

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MS ☐ Complete payment

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Photo Flash Battery

because they're **BEST!**

BRIGHT STAR Photo Flash Batteries

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reels
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Compco extra quality reels and cans are made of special tempered steel, don't warp or bend, eliminate film rubbing and are finished in scratch-resistant, baked-on enamel. They're sturdily built to last a lifetime!

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Instant Threading
Spring Clip assures positive threading, no fumbling, No slipping.



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Film retainer holds film on reel preventing spill or fall out.



Identification Label
offers complete identification for each film.

For that Extra Quality ask your dealer for COMPCO reels and cans — in 8mm and 16mm sizes.

Compco CORPORATION
2267 W. St. Paul Ave., Chicago 47, Ill.

BOLEX H-16 REFLEX

(Continued from page 78)

In addition to reflex viewing, the Bolex H-16 Reflex also is equipped with the regular Octameter viewfinder.

Most 16mm cameras have a simple pull down claw mechanism. The claw simply pulls down each frame into position for exposure. If the claw is a good one, each frame will be positioned in exactly the same position as the previous one.

Late model Bolex 16mm cameras have a registration device designed to assure perfect frame positioning.

Called the Registrator Claw, it has a unique lateral film stabilizing system. This is how it works.

Two guides are fixed at the bottom of the film gate, and two on top. The film, pulled down by the claw, passes through these guides. In addition to the guides, there is a chrome plated flat spring in the film gate passage. As the film goes through the gate, this spring presses against the edge of the film. The film is pushed in such a manner that it is pressed flush against one side of the gate. Thus, if films of different widths (there are some minor but important variations in 16mm stock) are employed, or if one spool of film varies in width, the framing is precisely the same all the way through. Each frame follows the exact path of the frame before it.

The Bolex H-16 Reflex has all the features of previous models—full 100 ft. rewind for double exposures and lap dissolves, automatic film threading, audible frame and footage counters, single frame exposure, continuous run lock, time exposure, built-in behind-the-lens filter holder, 8, 16, 24, 32, and 64 frame per second speeds, and 100 ft. film capacity.

We had Arnold Kotis, professional cinematographer, take the camera out for some test shooting. In his opinion, the H-16 Reflex was definitely of professional calibre. He found it somewhat awkward for hand-held shooting without the Bolex Sure-Grip. But with the Grip, operation is relatively easy. Kotis would like to see some kind of focusing ring extension for the lens barrel, which would make one-finger lens operation possible.

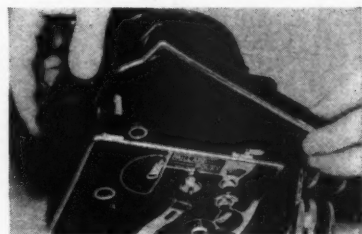
He found that the reflex system gave a bright enough image both indoors and out when shooting color film. However, when using fast black-and-white film outdoors, the lens diaphragm had to be closed down too far for easy viewing through the reflex system.

We would also like to see a longer run spring motor on the Bolex. The present 17 ft. run is rather limiting, especially when shooting at 64 frames per second. However, an electric motor and battery combination is available from Paillard for less than \$100.

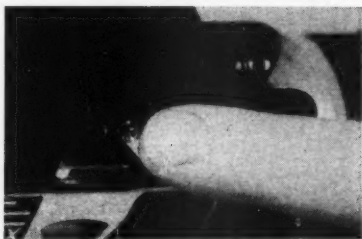
We tried the reflex system on sports filming. We were able to follow the action fairly well, but the strain of keeping one eye closed for long periods of time told on us. However, once focusing has been accomplished, the Octameter can be used for long or medium range subjects without too much worry about parallax error. Price of the Bolex H-16 Reflex, with Lytar 25mm f/1.9 lens is \$419.50. It can also be had with a Pizar 25mm f/1.5 lens at \$482.50, or with the Switar 25mm f/1.4 lens at \$535.50.—M. A. M.



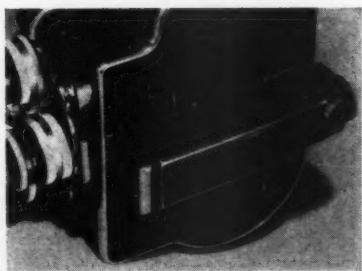
Transparent mirror, center, is positioned right behind lens.



Reflex viewfinder housing cover is easily removed by unscrewing eyepiece. Knurled wheel at rear moves a lens adjusting viewfinder to your eye.



Mask to prevent stray light from reaching film when reflex system is not in use is adjusted by lever.



Octameter, an optical viewfinder for lenses of 16mm to 150mm focal length is standard equipment.

AWON PHOTOGRAPHIC DISCOUNTS !!!

All Brand New with Manufacturers' Guarantees



EXCLUSIVE—RADIANT
Portable Tripod Screens
Crystal beaded 1956 Model
With new VYNA-FLECT fabric. These screens are guaranteed for life—fireproof, fungus proof, and washable. No other screens at these prices have all these higher-priced features.

SPEC.		SPEC.	
30 x 40	\$9.95	37 x 50	\$14.95
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Screens are shipped R.R. Expr. collect postage



Brand New
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CLEARANCE CLOSE-OUT SPECIAL

List SPECIAL	
35mm 135C. f4.5 lens...	\$54.95
Model 135C. Carrying case...	9.95
FOR 2 1/4 x 3 1/4 NEGATIVES	
No. 240, Diffused, 77.9	
lens	\$29.95
No. 269, Diffused, 16.3	28.95
Carrying case for 269...	9.95
No. 269C. Cold Light, f6.3...	\$57.95
No. 311, Std. Cond. f4.5...	\$79.95
FOR 4x5 NEGATIVES	
No. 450, Diffused, f4.5	
lens	\$119.95



Brand New! 40% OFF!
SUNRAY ENLARGERS & EASELS

	Reg.	AWON PRICE
Zenith 35mm, Dble. Cond., 2", f4.5 lens	\$74.50	\$45.00
Same, Less lens	59.50	36.00
Master Craft 23, 35mm to 2 1/4 x 3 1/4, f6.3 lens	47.50	28.00
Arnold D. Cond. & Diff., f4.5 lens, 35mm to 2 1/4 x 3 1/4	92.50	55.00
8 x 10 Easel, Steel, w/scale	5.50	3.30
11 x 14 Easel, Steel, w/scale	7.75	4.60



Brand New! Famous Make
ELECTRONIC FLASH

- Needs only 4 small batteries
- Exposure calculator dial
- Hand-Grip head for "off-the-camera" shots
- Switches easily to AC power
- GE flash tube gives constant flash value and exposure
- Comes with 4 batteries, camera bracket, and AC line cord.
- ONE YEAR GUARANTEE!**

List Price...\$54.50 **AWON SPECIAL... \$29.95**



ELECTRONIC FLASH OUTFITS
BRAND NEW

	Reg.	AWON PRICE
Ultrablitz Jet, A.C. or Batt	\$70.00	\$44.95
Ultrablitz Matador IS	99.95	56.95
DeLuz Mecablitz	54.95	35.95
Hershey "700" A.C. or Batt	54.95	34.95
RI DYNALITE A.C. or Batt	24.95	19.95

And your old flashgun in trade



SPECIAL SALE—ALL METAL
REEL CHESTS
REEL & CANS

CHEST 183—Holds 12 200' 8mm reels and cans	\$2.49
CHEST 183—Holds 12 300' 8mm reels and cans	2.79
CHEST 184—Holds 12 400' 16mm reels and cans	3.69
8mm 200 ft. REEL & CAN	4 sets for 2.49
8mm 300 ft. REEL & CAN	4 sets for 2.95
8mm 400 ft. REEL & CAN	4 sets for 3.65
16mm 400 ft. REEL & CAN	4 sets for 3.65



4-LITE FOLDING
MOVIE BAR LIGHT
with sturdy metal case and 7 ft. HEAVY duty cord
reg. \$16.95 **SALE \$7.50**
Bulbs remain on bar when in case \$1 each with purchase of bar.



EDITING EQUIPMENT

	Reg.	SALE
Mansfield 8mm Action Editor	\$39.95	\$18.95
Mansfield Deluxe 8mm Portable, w/case	46.00	25.95
Kalart 8mm Action Editor	39.95	26.95
Craig 8mm or 16mm Portable w/case	79.50	53.95

All Editors include Rewind, Splicer & Baseboard

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Imported Soligor Movie Lenses

In "D" Mounts for 8mm Movie Cameras

	Reg.	SALE
8.5mm, f1.9, W.A., Fixed	\$44.95	\$28.95
7mm f2.5, W.A., Fixed	29.95	17.95
1 1/4", f3.2 Telephoto, Fixed	12.95	8.95
1 1/4", f2.5 Telephoto, Focusing	26.95	15.95
1 1/4", f1.9 Telephoto, Focusing	38.95	24.50
1 1/4", f1.4 Telephoto, Focusing	49.95	29.50
1 1/4", f1.0 Telephoto, Focusing	99.50	49.50

For Kodak 8mm Mag. Movie Cameras

8.5mm, f1.9, W.A., Fixed	49.95	33.50
1 1/4", f1.4 Telephoto, Focusing	54.95	34.50

In "C" Mounts for 16mm Movie Cameras

13mm, f1.5, W.A., Focusing	89.95	62.95
17mm, f2.5, W.A., Focusing	34.95	23.50
3", f1.5 Telephoto, Focusing	99.95	69.50
3", f2.5 Telephoto, Focusing	42.50	25.95
3", f3.5 Telephoto, Focusing	32.50	19.95

8mm LENS SET—Hard etcd., 1 yr. guarantee against optical defects.
1 1/4" f3.2 Telephoto, Focusing mount...only \$ 8.95
7mm f2.5 Wide Angle, Fixed...only \$2.95
SPECIAL OFFER—both of the above lenses only \$18.95

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LIMITED QUANTITIES!
Many low dealers cost! All guaranteed **BRAND NEW!** First come, first served **ORDER NOW!**

ILOCA Stereo II, f3.5 lenses, reg. \$125	\$44.95
Westar f4.5 100mm lens for Exakta, etc.	14.95
35mm Bolex B-8 kit, f3.2 lens, w/case & flash	41.95
35mm AO Shot 300 watt projector	25.95
35mm Super Flashco, f2.2 lens, w/case	29.95
Flexaret 120 Twinlens Reflex, f3.5, w/case	37.95
Bower Golf 120 folding camera, f6.3, w/case	\$18.95
Bower X, 120 folding camera, f4.5, w/case	26.95
35mm Edixa I, 35mm, f3.2 Vario, w/case	19.95
8mm VISTASCOPE wide screen lens, list \$75	55.00
16mm VISTASCOPE wide screen lens, list \$125	87.50
Radiant 16mm wide screen lens for the profess.	95.50
Mansfield Auto-Splicer, 8mm/16mm, reg. \$9.95	\$ 4.95
Weston Master II exposure meter w/case	18.95
KODACHROME, 35mm x 30 exp-1087 Date, 4 for	8.25
SPOT-O-MATIC enlarging meter, list \$12.50	8.75
Premier A2 Roto Dryer, 12x20, list \$27.50	18.95

TRIPOD SALE!

	Reg.	SALE
Quick Set Champ II, 3 Sect., Elev., w/Pan Head	\$34.00	\$22.95
Quick Set Husky II, 3 Sect., Elev., w/Pan Head	47.00	32.95
Star D-18, 3 Sect., w/Pan Head	15.40	8.97
Star D Camquest, 3 Sect., Elev., w/Pan Head	21.50	13.30
Continental Mark III, 3 Sect., w/Swing Over Tilt and Monopod	25.95	16.95
SPECIAL! Quick Set Elevator, 3 Sect., w/Pan Head	29.95	16.88

MOVIE PROJECTOR SALE!! "Holiday"

500 Watt, 8mm Movie Projector
EXCLUSIVE AWON SPECIAL! 1 Year guarantee the famous manufacturer's name. You've seen it selling for as much as \$20 more in most leading camera stores. Now AWON smashes the price for this limited offer. All **ALUMINUM DIE CAST** construction. 400 ft. reel capacity. Cooled f1.0 lens. Intensity lever. Lifetime lubrication. **ORDER NOW** while the supply lasts!
AWON Projector \$39.95 Case \$4.95
SPECIAL!

PORTABLE SLIDE FILE CASES

• For Tray & Magazine
• Fits TDC: KODAK: ARGUS: REVERE & AIREQUIPT

Model 12 (12 Trays)	Reg. \$ 8.75	\$5.95
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12 Viewlex or TDC trays (Holds 432 slides)	\$ 4.95	
12 Airequipt trays (Holds 432 slides)	16.95	

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	Reg.	SPEC
\$9.95. Alpex Direct Reading w/case...	\$5.95	
8.95. Sekonic Leader DeLuxe, w/case	6.50	
9.95. Sekonic Compact, w/case	6.50	
32.50. Norwood Director M-2	23.95	
26.95. DeLuz Dual-Professional	17.95	
26.50. GE DW-68	17.95	
32.50. GE PR-1	23.50	
32.50. Weston Master III w/case (dem.)	22.75	
33.45. Weston Master II w/case	18.95	
34.50. GE Guardian w/case	25.95	
18.00. Weston DR. Dir. Reading w/case	12.95	
Case for any of above	1.95	

BRAND NEW! AIRES III

1957 MODEL!

35mm with High Speed f 1.9 lens

SAVE \$38 on this special AWON DISCOUNT DEAL.
Special features include rapid film wind, speeds 1/2 to 1/500 sec, full MX sync, brilliant rangefinder-viewfinder, focus from 50" to infinity. **LEATHER CASE INCLUDED FREE** of extra cost if you order promptly.
Total List \$115.90
AWON SALE \$79.95

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POLAROID LAND CAMERA

(Picture-in-a-minute)

	List	AWON PRICE*
Model 80 (2 1/4x3 1/4) ...	\$9.95	\$51.95
Model 95A (3 1/4x4 1/4) ..	89.75	65.95
Model 700 (3 1/4x4 1/4) ..	125.00	98.95

* Plus your old camera in trade!

SCOOP! Famous 135mm

Telephoto Lens for ARGUS C-3

NOW only \$2.

ARGUS C-3 35mm camera

w/case, flash & reg. lens\$66.50

SOLIGAR 135mm f4.5

Tele lens—reg. \$49.50 2.00

BUY BOTH at this sensational price...\$68.50

Brand New! Save Over 1/3!

1956 Disc. Model EXA

• Waist level finder

• 50mm standard f2.9 Meritar lens

• With Leather Everready Case

Reg. \$89.45 **AWON PRICE.....\$53.95**

KODACHROME PROCESSING

35mm x 20 exp., mtg.	\$1.05
35mm x 36 exp., mtg.	2.05
8mm x 25 ft. dble.	1.05
8mm x 25 ft. mag.	.65
16mm x 50 ft. mag.	1.05
16mm x 100 ft. roll	2.55

All film returned via insured mail. Check or Money Order must accompany film.

BELL & HOWELL Sale

ALL BRAND NEW—ALL LATEST MODELS

8mm CAMERAS—roll film	LIST	AWON PRICE
Wilshire #220, f2.5 lens	\$ 30.95	\$ 20.95
Monterey #252, f2.5 lens	49.95	26.95
Companion #134W, f2.5 lens	80.95	64.95
Sportster #134V, f1.9 foc mt lens	129.95	89.95
Auto-8 Voyager #172B, f2.5	134.95	94.95
Auto-8 Explorer #172A, f1.9 foc mt	199.95	136.50

Brand New! Famous

SOLIGAR Reflex Camera Outfit

featuring the Soligor I—Twin lens Reflex with f3.5 ctd. lenses; Speeds to 1/300; FX Sync; Ground Glass Focusing; Geared Coupled Focusing Lever; Body shutter release.

List \$34.95	Soligor I
List 7.95	Case
List 5.95	Flashgun

A \$48.85 value at AWON'S special combination price of **\$26.95**

REFLEX II	List \$47.95	\$35.95
REFLEX III	List \$59.95	\$42.95
REFLEX 66	List \$99.50	Demonst. \$69.50

Brand New! Amazing Value!

MINOLTA AUTOCORD

Automatic wind, sharp f3.5 lenses; MX sync.

Reg. \$99.50 **SPECIAL. \$69.50**

Minolta Autocord "L"

w/built-in exposure meter, Light value scale, Reg. \$124.50

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and your old camera

Case\$9.95

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Size Lots of 3—EA.	Kodachrome
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16mm x 50' mag.	5.25
16mm x 100' roll.	7.75
35mm x 20 exp.	2.45
35mm x 36 exp.	3.80

BULK FILM SPECIAL



1-Brand New Daylight Film Loader
100'-fresh dated negative film—5 film cartridges
\$5.95

MOVIE FILM

Fast, fine grain, panchromatic ASA 50. Prices include new fast processing service.

8mm x 25' dble. roll	\$1.10
BOLEX 8mm x 100' dble. roll	3.50
16mm x 50' mag.	1.75
16mm x 50' mag. Plus X or XX	2.00
16mm x 100' Anso	2.75
16mm x 100'	2.50
16mm x 100' Kodak Plus X	2.95
16mm x 100', Sound, ASA 50	3.40
16mm x 50' roll, Plus X	1.50
16mm x 100' Kodak Super XX ASA 100	3.25
8mm Mag. B. & W.	2.00
16mm x 100' Sound Perf	3.25
16mm x 100' Tri X Sound Perf	5.25

BUY SIX . . . GET ONE EXTRA FREE

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Fits all Graphics and other cameras with standard press-type spring backs.

Size	Reg. Price	Spec.
2 1/4 x 3 1/4	\$3.85	\$2.75
3 1/4 x 4 1/4	3.99	2.89
4 x 5	4.12	3.99
5 x 7	4.71	3.39
8 x 10	13.00	10.40

Minimum Order—3

* No Minimum Required

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With every film purchase of \$25 or more—Except Kodachrome or Anscochrome—you get a FREE 1 year subscription—\$4 value—to Modern Photography or another Camera magazine of your choice.

ANSCO COLOR 1956 DATE

Size	Daylight or Tungsten
35mm x 11'	\$18.95
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35mm x 20 exp. in metal cart.	1.20 ea.
6 for \$5.50	12 for \$10
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35mm x 20 exp. Tung	6 for \$4
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Size	ASA 40 with 1 1/2 gallon processing kit
5 1/4 x 20'	\$5.95
5 1/4 x 40'	\$7.95
7 x 18'	\$5.95
9 1/4 x 40'	\$9.95
35mm x 37'	\$5.95

EXTRA—Free compensating filter with any of above.

SPECIAL—4 1/2 gallon Ektachrome processing kit \$3.95

Bulk ANSCO COLOR daylight or Tung. #534 1955 DATE

35mm x 100'	\$11.95
35mm x 50'	6.50
35mm x 27'	4.00

8mm KODAK SUPER XX
* ASA 100 * Proc. Incl.
25' dble. \$1.35 100' dble. \$3.95
Buy 6—One Extra Free

AWON CHOPS KODAK PRICES

ALL BRAND NEW—ALL LATEST MODELS—Awon dares to discount even Kodak Equipment—Order Now!

KODAK CAMERAS	LIST PRICE	AWON PRICE
KODAK SIGNET 35mm, f3.5 lens	\$75.00	\$49.50
KODAK RETINA IIIc 35mm, f2	190.00	124.95
KODAK DUAPLEX IV flash outfit	22.50	14.95
BROWNIE HAWKEYE flash outfit	15.95	9.25
KODAK PONT 135 model C, f3.5	33.75	22.45
KODAK MOVIE CAMERAS		
KODAK BROWNIE 8mm model II, f2.7	29.95	19.85
KODAK BROWNIE 8mm model II, f1.9	44.50	29.60
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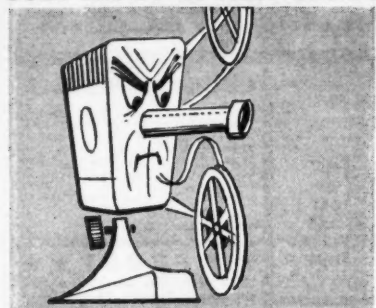
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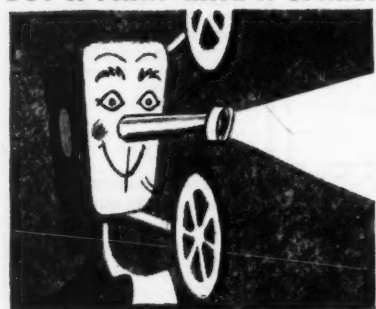
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PICTURE CONTESTS

(Continued from page 76)

seem to be "lucky"? Or is it luck that has brought not one but numerous awards to most of these same photographers? The laws of chance would seem to say "no." There appear to be certain precautions that can be taken which will make a considerable dent in the odds against a contestant.

"Is it better," we asked, "to submit a single outstanding print or a selection of material to a photo contest?"

Consensus among our prize winners seemed to be that a limited selection is best, because the taste of judges varies—what appeals to one person does not necessarily appeal to another. "But send only what you feel is worthy of competition," warns Gilbert Barrera of the *San Antonio Light*. "Inferior entries submitted with one good picture tend to make the good photo seem like an accident."

"I vary the entries in content and technique," says Jack Goldsack, advertising director for a chain of clothing stores in New York. "If you can guess the judges' taste, your chances for getting in are better by far. Judges are human and go for the things they like. If you know what they like and you've got it, send it."

"How do you select pictures to be submitted to photo contests?" we asked. Personal taste seemed to be the general rule.

"I believe every serious photographer should be the arbiter of his own work," states 19-year-old Marvin Silver of Los Angeles, Calif. "I select what I think is best. I don't believe a photographer should take pictures to please judges; he should shoot to please himself."

On the other hand, Jack Goldsack advises, "Study the nature of the contest and send the kind of pictures you consider most likely to succeed."

"I cull my own work thoroughly," reports N. H. Houseknecht, national laundry and dry cleaning chain executive of Allentown, Pa. "If I find nothing suitable, I don't submit anything."

Gilbert Barrera enters photos which appeal to him.

"I select outstanding pictures made during the year and choose from these," says Associated Press photographer Mathew Zimmerman.

"What is the most important consideration in submitting pictures to photo contests?"

"Originality," answered Gilbert Barrera. "Better to enter an inferior original work than a masterpiece which is instantly recognized as somebody else's."

Free-lance writer Valrie M. Geier, of Northridge, Calif., believes it's "a photograph that tells a story of interest."

Emil Glas, a Chicago railway express
(Continued on page 116)

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FREE

PHOTO ELECTRIC
EXPOSURE METER

BRAND NEW 1957 FULLY AUTOMATIC PRAKTICA FX

COMPLETE OUTFIT

Reg. 317.20

NOW 137.50

- Brand New 1957 Automatic Praktica FX
- 50mm F2.8 Automatic Westagon Lens
- Exakta Prism Finder
- 100mm F4.5 Praktica FX Telephoto Lens
- Praktica FX Extension Tube Set for Close-Ups
- Leather Case
- BC Flashgun



A WALL'S
GUARANTEE
SPECIAL

F2 AUTOMATIC WESTAGON in-
stead of F2.8 WESTAGON...Add 17.50



BRAND NEW 1957 AUTOMATIC PENTACON OUTFIT

HERE'S ALL YOU GET:

- 1957 Automatic Pentacorn
- 50mm F2 Auto Westagon Lens
- Prismatic Viewfinder
- Biotar & Bulb Synchronization
- 100mm F4.5 Pentacorn Telephoto Lens
- Extension Tube Set for Close-Ups
- Pentacorn B.C. Flashgun
- Leather Case

Regular 463.20

NOW 179.50

FREE
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EXPOSURE METER

A WALL'S
GUARANTEE
SPECIAL

BRAND NEW 1957 EXA MX

HERE'S ALL YOU GET:

- New 1957 EXA MX
- F3.5 Zeiss Tessar Lens
- Penta Prism Finder
- Split-Image Rangefinder Insert
- Extra Ground Glass Insert
- 100mm F4.5 Exa Telephoto Lens
- Exa Extension Tube Set for Close-Ups
- Exa B.C. Flashgun
- Leather Case



OUTFIT

Reg. 282.15

NOW 117.50

F2.8 AUTOMATIC
WESTAGON
instead of 1 Add
F3.5 Tessar 19.50



FULLY AUTOMATIC PRAKTINA FX

- Speeds 1-1/1000 Sec.
- Self Timer
- Full MX Synchronization
- Interchangeable Finders
- Interchangeable Lenses
- FULLY AUTOMATIC

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LOW PRICE

Penta-Prism RANGEFINDER

For Exakta & Exa cameras.
With rangefinder glass &
leather case.

23.50
BRAND NEW

Rangefinder insert alone... 8.75

Waitlist & Sportsfinder 16.50

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PICTURE CONTESTS

(Continued from page 114)

employee, thinks that following the contest rules comes first, then submitting the best print you are capable of making, and third, sending only photos with general appeal.

"Send only your best pictures—artistically and technically," advises professional photographer Jerry Dantzie of New York.

Marvin Silver says, "I think a prize-winning picture should possess three qualities: it should tell a story, it should be uncomplicated, and its balance in composition should be pleasing to the eye. Also, it goes without saying that these things mean correspondingly little if the print quality is not of the highest calibre."

Mathew Zimmerman sums it up with, "everything is important."

So you have a photograph which is worth prize money. Where should you send it? Which contest is the one for you? Limitations imposed by the contests themselves can eliminate some of them from consideration. Some contests are for amateurs only—some just for professionals and press photographers. Classify yourself correctly. A professional is usually considered one who earns more than half his income from photography.

Contests sponsored by manufacturers of photographic equipment sometimes specify that a particular camera or accessory be used.

Do not consider only monetary rewards in choosing a contest. The more astronomical the prizes, the greater the competition—and in some contests, such as the *Popular Photography International Competition*, amateurs compete with professionals on an equal basis. Evaluate your own picture-taking abilities and be honest about your proficiency in the darkroom—then pick the contest which offers you the best chance to win. Perhaps you'll find you'd better start off with smaller competitions where the stakes aren't quite so high. A few small prizes will give you confidence to tackle the contest game on a higher level.

Where can you find out about picture contests? We have selected a number of monthly and annual competitions and have listed them for you, beginning on page 77. In addition, there are many one-time contests announced each year. Watch photographic publications for these announcements, and check with your photo dealer. Entry blanks are often available from him.

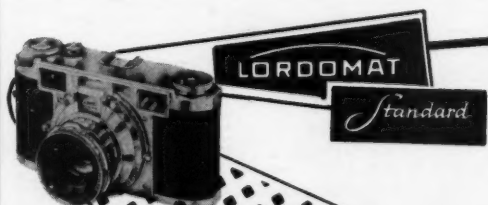
No matter which contest you choose, there are basic rules which must be followed. Read the regulations carefully and adhere to them. Entries which do

not meet all specifications are automatically disqualified. It's useless to submit color to a competition set up for black-and-white. Submit only up to the maximum number of prints permitted, and be sure they're in on time. Be sure your entries represent your best efforts, and are cropped for best effect.

It helps to have model releases available where recognizable people appear in your pictures. You may be asked for them if you have a prize winner—and most certainly will if the print is to be used for advertising purposes.

It's up to you. Should you enter picture contests? If you should, then get those prints in the mail—and part of this year's \$120,000 may be yours.—

MARJORIE THOMPSON



THE New LORDOMAT C35

WITH PATENTED EXCLUSIVE BUILT-IN
UNIVERSAL VIEWFINDER!
• NO OTHER CAMERA HAS IT

FROM WETZLER, GERMANY
—CRADLE OF ALL 35mm
CAMERAS

BUILT-IN PHOTO ELECTRIC EXPOSURE METER • BUILT-IN
SPECIAL UNIVERSAL FINDER WITH PARALLAX CORRECTION •
STANDARD LENSES—50mm F2.8 WETZLAR LORDONAR LENS
• OR • SIX ELEMENT 50 mm F1.9 WETZLAR LORDON LENS •
INTERCHANGEABLE LENSES—ALL COUPLED TO THE RANGE-
FINDER...ALL HARD COATED...COLOR CORRECTED AND
EQUIPPED WITH CLICK STOPS • RAPID FILM TRANSPORT—
ALSO COCKS SHUTTER • LATEST PRONTOR SVS SHUTTER (9
EXPOSURE TIMES PLUS B)

Four Great LORDOMAT Models

- STANDARD—F2.8 LORDONAR...\$99.50
- STANDARD—F1.9 LORDON...129.50
- C35—F2.8 LORDONAR...139.50
- C35—F1.9 LORDON...169.50

EVEREADY METAL LINED LEATHER CASES
FOR STANDARD MODEL...\$9.95
OR C35 MODEL...12.95

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New York 36, N. Y.

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Brings You **Top Brands**

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FOR ONLY 10% DOWN

EASY MONTHLY PAYMENTS

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Address
City State

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TO-DAY BARGAIN BULLETIN

35mm CAMERAS

	New	Used
Aires 35 III, f1.9	\$95.50	\$65.50
Argus C-3, case & flash	69.50	34.95
Argus C-4, f2.8	64.50	37.50
Argus C-44, f2.8, M-X	99.50	55.50
Bulmer Jubilee, f2.8, case & flash	79.50	29.50
Canon IV S2, f1.8	264.50	119.00
Canon V, f1.8	325.00	209.00
Edna C, f2.8 RFD	49.50	27.50
Edna C, f2.8 case & flash	89.75	45.00
Kodak Retina II, f2, RFD	127.50	47.50
Kodak Retina IIC, f2.8, RFD	139.50	74.00
Kodak Signet, f2.5	75.00	34.00
Kodak Pony 135, f4.5	29.75	12.75
Kodak Bantam Spec, f2	19.50	18.50
Konica III, f2	119.75	63.95
Minolta A, f3.5	49.95	24.00
Nikon 35, f1.5, case & flash	249.50	129.00
Voigt Prominent, f1.5	370.00	112.50
Voigt Vitessa I, f2	159.50	89.50
Zain Contessa, f2.8, RFD	163.50	67.00

35mm SINGLE LENS REFLEX

	New	Used
Contaflex, f2.8 Tessar, M-X	\$149.50	\$75.50
Contaflex, f2.8 Reflex, MTR	179.50	102.50
Esa, f2.8, M-X	79.50	33.50
Esa, f2.8, Auto RF	145.00	72.00
Exakta V, f2 Biotar	249.50	117.50
Exakta VX, f2.8 Tessar	199.50	119.50
Exakta VX, f2.8 Tessar, Auto RF	249.50	139.50
Exakta VX, f1.9 Auto Xenon	341.70	184.00
Exakta VX, f1.5 Angenieux	349.50	179.00
Pentacox, f2.8 Auto	249.50	129.00
Pentacox, f2 Biotar	249.50	87.00
Reckaflex, f2 Xenon	329.50	118.00
Praktica FX, f2 Auto Biotar	167.50	107.00
Praktica FX, f1.9 Meyer Prout	139.50	55.50

LEICA - CONTAX - NIKON

	New	Used
Leica IIIA, f2 Summar	\$67.50	
Leica IIIC, f2 Summar	67.50	
Leica IIIC, f2 Summilux	114.00	
Leica IIIF, f2 Summilux	336.00	189.00
Leica IIIF, f1.5 Summarit	357.00	198.00
Leica M3, f2 Summilux	467.00	273.50
Leica M3, f1.5 Summarit	448.00	289.00
Contax IIA, f2 Sonnar	345.00	164.00
Contax IIA, f2 Sonnar	345.00	129.00
Contax IIA, f1.5 Sonnar	374.00	182.50
Contax IIA, f1.5 Sonnar	348.00	169.50
Nikon S2, f1.8 Nikkor	184.00	
Nikon S2, f1.4 Nikkor	348.00	178.00

LEICA, CONTAX LENSES

	New	Used
28mm f2.5 Nikkor	\$149.50	\$75.50
35mm f2.8 Biotar	69.50	48.00
35mm f2.5 Nikkor	69.50	48.00
35mm f2.5 Summilux	175.00	84.00
85mm f2 Nikkor	175.00	84.00
90mm f2.5 Angenieux	94.50	49.50
90mm f4 Elmar	90.00	47.50
135mm f4.5 Elmar	135.00	58.50
135mm f2.5 Nikkor	145.00	65.00
135mm f4 Sonnar	145.00	65.00
400mm f5.5 with reflex	460.00	279.00

EXAKTA PRAKTIKA CONTAX D LENSES

	New	Used
28mm f2.5 Angenieux	\$129.50	\$62.50
35mm f2.5 Angenieux	99.50	52.50
35mm f2.8 Auto Zeiss	149.50	87.00
40mm f2.5 Macro Kitar	89.50	54.00
75mm f2.5 Zeiss Biotar	211.50	78.00
90mm f2.5 Angenieux	94.50	52.50
135mm f2.5 Angenieux	89.50	49.50
180mm f5.5 Tele Xenar	84.50	45.50
400mm f5.5 Meyer Tele Megor	199.50	97.50

2 1/2 x 2 1/4 REFLEX

	New	Used
Exakta 44, f2.8 Tessar	\$319.50	\$159.50
Minolta Autocord, f2.5	134.50	69.00
Kaloflex Automatic, f2.5	119.50	63.50
Relicord IV, f2.5 Xenar	124.55	64.00
Relicord V, f2.5 Xenar	67.00	34.00
Relicord Standard, f2.5 Tessar	49.00	24.00
Auto Relicord, f2.5 Tessar	49.00	24.00
Auto Relicord, f2.5 Xenar	149.50	74.00
Auto Relicord, f2.8 Xenar, M-X	389.00	169.00
Auto Relicord IIA, f2.5 Tessar	149.50	67.50

TRADES ACCEPTED



MINOLTA AUTOCORD
Built-in M-X sync; speed to 1/4000;
f3.5 coated lens. Auto film trans-
port. List \$97.50.

Used..... **48⁰⁰**

1.50 post & ins

KONICA III

f2 Hexanon lens; rapid film
transport; speeds 1 sec to
1/500; M-X sync; self timer.
Reg. 119.75

Used **63⁹⁵**

1.25 post & ins

FR SPEED LIGHT

Fully automatic; uses AC
or DC batteries; 50
Kodachrome Guide.

Used..... **28⁵⁰**

1.50 post & ins

AUTO EXAKTA VX

Fully automatic f2.8 coat-
ed lens. Focal plane shut-
ter; 12 sec to 1/1000; New
exposure counter; discus-
sion model. Brand-New

1.25 post **139⁵⁰**

EXA VX

Brand-New discus-
sion model. Coated f2.8
lens; click-
stop. Plus K.C.
Reshpin. Reg-
59.50

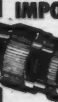
1.25 post & ins **55⁰⁰**

BOLSEY B-2 SYNCHRO

Coated f2.2 lens; speeds
to 1/2000; coupled range-
finder. Complete with
case.

BRAND-NEW..... **29⁹⁵**

1.25 post & ins



IMPORTED MOVIE LENSES

	New	Used
4.5mm f1.9	21.90	
7mm f2.5	12.75	
1 1/2" f1.8	47.50	
1 1/2" f1.4	19.75	
7.5mm f1.4	32.95	
5" f1.9 (for 16mm)	24.90	

48c post



4 X 5 SPEED GRAPHIC

Professional model; f4.5 lens;
coupled rangefinder double ex-
tension bellows.

Used..... **79⁰⁰**

1.85 post & ins



CONTAX D

Pre-set f1.9 coated Meyer
Prinaplan. Focal plane
shutter; sync for flash &
strobe!

case 7.50
BRAND-NEW..... **89⁵⁰**

1.25 post & ins



2 1/2 x 3 1/2 BUSCH PRESS

f4.5 lens; double extension
bellows; coupled range-
finder. List price \$220.00.

Limited quantity **59⁵⁰**

Used 1.50 post & ins



RETINA III C

Latest 1955 model; f2
Xenon in M-X shutter;
built-in exposure me-
ter. List \$195.00.

Used **84⁹⁵**

1.25 post & ins



35mm KEYSTONE K-70

500w lamp; 400 ft reel cap-
acity; motor rewind, blower cool-
ing. Reg \$44.95

Used..... **34⁵⁰**

1.85 post & ins

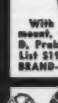


PRISM RANGEFINDER

No Exakta owner should
be without one! Combined
with viewfinder for EXAK-
TA V, VX,
and EXA5.

Case \$20
BRAND-NEW **19⁹⁵**

.50 post & ins



400mm f5.5 TELE LENS

With adapter in the
mount for Exakta, Contax
B, Praktica, Pentacox.

List \$199.50.
BRAND-NEW..... **88⁵⁰**

1.85 post & ins



8mm B&H OUTFIT

225 Wobbler camera f2.5
Wide-Angle lens; PL15
Monoray 283 Projector,
Reg. \$119.90

BRAND-NEW **92⁵⁰**

2.50 post & ins



7 X 50 PRISM BINOCULARS

BRAND NEW COMPLETE
WITH DELUXE LEATHER
CASE AND STRAPS.

7x50 Ind focus **19.35***

10x50 Ind focus **26.95***

1.50 post & ins

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FEDERAL ENLARGERS

35mm to 2 1/4 x 3 1/4

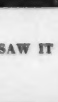
269 with 3 1/2" old lens **19.50**

279 with 3 1/2" old lens **23.50**

311 with 3 1/2" old lens **37.50**

All used guaranteed

Ship express



PRAKTIKA F-X

f2.8 Pre-set Tessar; click-
stop; focal plane shut-
ter; sync for flash &
strobe.

BRAND-NEW **55⁹⁵**

case 7.95 1.25 post & ins

SLIDE PROJECTORS

	New	Used
300 W Argus	\$ 27.50	\$ 19.50
300 W Argus, Auto, Case	62.50	39.50
300 W AO Executive, Auto		38.50
300 W Brumberger (2 1/2 x 3 1/4)	89.95	31.50
300 W Goldie Monomatic	62.50	35.50
300 W Goldie Reflex (2 1/2 x 3 1/4)	84.50	43.50
300 W TDC Duo (2 1/2 x 3 1/4)	67.50	34.50
300 W TDC D	79.50	39.50
300 W TDC Headliner	29.95	14.50
300 W TDC Mainliner	59.50	25.50
300 W Revere Auto, Case	49.50	28.50
300 W Viewflex Projectomatic	79.50	41.50
300 W TDC Duo (2 1/2 x 3 1/4)	84.50	32.50
500 W Revere 185 Auto, Case	79.50	41.95
500 W Rabomatic Auto, Case	149.50	88.50
500 W Revere 880 Auto, Case	189.50	94.50
500 W La Belle 95 Projector		
Auto	94.95	43.00
Remote, Case	154.95	89.50

ENLARGERS

	New	Used
35mm Federal 135 f4.5 Cond.	\$ 44.95	\$ 32.50
35mm Focamatic 1-C f4.5		
Autofocus	183.00	114.50
2 1/2 x 3 1/4 Deltar 11, f4.5 Cond.	99.50	58.50
2 1/2 x 3 1/4 East 64 f4.5 Cond.	149.50	79.50
2 1/2 x 3 1/4 Solar 120 f4.5 Cond.	114.50	67.50
2 1/2 x 3 1/4 Sonray f4.5 Cond.	87.50	59.50
4x5 Federal 470 f4.5 Cond.	149.50	85.50
4x5 Solarmatic f4.5	149.50	104.50
6x7 Elwood S-2 f4.5	97.50	67.50
6x7 Elwood SP-2	117.50	71.00
6x7 Elwood	84.50	49.00
8x10 Elwood Commercial	319.00	177.50

PRESS CAMERAS

	New	Used
2 1/2 x 3 1/4 Pacemaker Crown f4.5		
old RF	\$299.50	\$117.50
2 1/2 x 3 1/4 Ann Speed Graphic		
f4.5 cpd chd. RF		
Bushgun	219.50	84.50
Ann Speed Graphic		
f4.5 cpd rangefinder		83.00
2 1/2 x 3 1/4 Pacemaker Crown f4.7		
old RF flash		17.50
4x5 Speed Graphic f4.5		
CRF	249.00	79.50
Pacemaker Crown		
5x6 f4.5 lens CRF	299.00	119.00
4x5 Linhof f4.5 cpd RF flash	427.50	197.50
4x5 S&J f4.5 cpd RF flash	385.00	87.50
4x5 Bush f4.5 cpd RF flash	361.00	89.50

8mm CAMERAS

	New	Used
B&H 282, f2.3	\$ 89.95	\$ 23.75
B&H Sportster, f2.8	87.95	36.00
B&H 172A, f1.9 Turret	199.95	114.50
B & H 172 B, f1.9	144.95	87.50
Keystone K-40, f1.9	104.50	62.50
Keystone K-45, f1.9 Turret	189.50	79.50
Kodak Mag, f1.9	149.50	52.00
Revere 40, f2.5	195.50	87.00
Revere 44, f1.9	164.40	89.50
Revere B-43, f2.5 Turret	152.80	79.00
Revere 80, f2.5	97.50	28.00
Revere 84, f1.9 Turret	147.50	79.50

8mm PROJECTORS

	New	Used
B&H 251 Monoray, 500w	\$ 79.95	\$ 41.00
B&H Revere, case, 500w	179.95	85.50
Keystone K-109, 750w	149.50	69.50
Keystone K-70, Bright beam 500w	44.95	34.50
Kodak Brownie, 300w	52.00	31.50
Revere 90, 750w	125.00	61.00
Revere 85, 500w	114.50	42.50



More **POWERFUL** than ever and at the **LOWEST PRICES** in photographic history!

NEW!
IMPROVED
1957 MODEL
AUXILIARY
Spiratone



For virtually all 35mm cameras with f:2.7, 2.8, 3.2, 3.5 and slower lenses, and for Polaroid cameras.

\$995
EACH

EXCLUSIVE FEATURES:

Hard S-coating — superb color correction — same exposure and lens opening as usual — no installation; lenses screw into Series V adapters (filterholders) — interchangeability of adapters for use of one lens on several cameras — availability of many accessories at low cost. Spiratone Aux. Model V telephoto lenses are **MORE POWERFUL**, give almost double the magnification of other auxiliary lenses priced under \$30.00.

MONEY SAVING COMBINATION OFFERS for CONTAFLEX

Model V telephoto and wideangle lens	\$ 9.95
Leather Case	.80
Adapter	1.45
Filter Retaining Ring	.95
Two Coated Filters	4.80
Total Value at our Low Prices	\$18.12

YOUR COST FOR COMBINATION DEAL 'CO-1A' **\$14.95**

OR

Set of Model V telephoto and wideangle lenses	\$19.90
Double Leather Case	1.50
Adapters	2.90
Filter Retaining Ring	.95
Three Coated Filters	7.32
Total Value at our Low Prices	\$32.66

YOUR COST FOR COMBINATION DEAL 'CO-2A' **\$27.95**

FREE WITH LENSES: Screw on metal lenscap for Contaflex, Contessa, worth \$1.00

MONEY SAVING COMBINATION OFFERS

for EDIXA, SIGNET, CONTESSA, BOLSEY, MEMAR, REGENT, GRAPHIC 35, PONY, ARGUS C4, C44

Model V telephoto lens	\$ 9.95
Leather Case	.80
Adapter	1.45
Two Coated Filters	4.80
Telephoto Finder	3.90
Filter Retaining Ring	.95
Total Value at our Low Prices	\$22.10

YOUR COST FOR COMBINATION DEAL '35-1A' **\$17.95**

Set of Model V telephoto and wideangle lenses	\$19.90
Double Leather Case	1.50
Two Adapters	2.90
Two Coated Filters	4.80
Filter Retaining Ring	.95
Universal Finder	8.00
Total Value at our Low Prices	\$38.17

YOUR COST FOR COMBINATION DEAL '35-2B' **\$31.95**

A Spiratone WIDEANGLE

adds coverage in cramped places, gets that extra area into the picture wonderful for wide-screen landscape scenes; increases depth-of-field, for foreground to infinity sharpness, makes accurate focusing unnecessary!

A Spiratone TELEPHOTO

brings distant objects closer, helps fill entire negative or slide with important subject matter, crops out unwanted background, improves perspective in portraits.

Home your camera when writing — allow 25c for shipping one lens, 50c for a set.

ONLY SPIRATONE
AUXILIARY TELEPHOTO
and WIDEANGLE LENSES
CARRY A

Lifetime Guarantee

Spiratone has pioneered auxiliary lenses for over a decade, has equipped hundreds of thousands of satisfied photographers with telephoto and wideangle lenses.



UNIVERSAL AND CLOSEUP

(+1, +2, +3) FINDER
The most versatile finder ever made, matched to your normal 50mm or 44mm lens, telephoto and wideangle Aux. Lenses. Has parallax correction to 10' for use with +1, +2, +3 closeup Lenses, and from 3 feet to infinity. **\$9.95**



Spiratone TELEPHOTO and WIDEANGLE lenses
auxiliary

Set of Telephoto and Wideangle Lenses, complete with adapters, double leather case, retaining ring, conversion filter, universal finder, a \$35.88 value, **\$25.88**
Model "C-3" for ARGUS C-3
Accessories: Clip, for older model Argus C3, \$1.00

TIFFEN DIAPHRAGM CONTROL 1.50
makes diaphragm settings with sun lenses, filterholders, etc. easier.

3 PC. EXTENSION TUBE SET
for extreme closeups to 2" reg. \$5.95 Sh. Ch. 10c **NOW \$2.95**

TWIN LENS REFLEX CAMERAS and RETINA II, IIa, b, c, IIc, IIIc

\$16.95 **\$29.95**
Complete with deluxe leather case, filterholder, interchangeable adapter — coated color-corrected — no effect on exposure or lens opening.

Lenses are available for Rollei-flex (exc. 2.8), Rolleiord and Minolta Autocord Bayonet — Ciroflex and Graflex 28 — Ricoflex — Yashioflex.

SPIRATONE 35M SPECIALS

ASA 4000? Try the new miracle ULTRASPEED film! 35mm DUPONT S-X PAN 20 exp. 70c
Nominally rated at ASA 300, good results are obtained at ASA 1,000 and 2,000. Popular Photography's editors report in the August issue of available light shots at ASA 4,000! S-X Pan has unusually fine grain and extreme exposure latitude — truly a film of the future!
20 exp. rel. 36 exp. rel. 27 1/2 ft. bulk 100 ft. bulk
70c — 3 for \$2.00 36 exp. — 3 for \$2.75 \$2.22 \$8.50

TESTED SAFETY KODAK B&W FILM

All four popular speeds, Panatomic X (background), Plus X, Super XX and Tri-X are available in 27 1/2 ft., 50 ft. and 100 ft. lengths and 20 and 36 exposure reloads.
PANATOMIC X, SUPER XX 27 1/2 ft. \$1.09 50 ft. \$1.77 100 ft. \$2.77
New Emulsions: PLUS X (ASA 80), TRI X 27 1/2 ft. \$1.39 50 ft. \$2.29 100 ft. \$3.98
Shipping Charges 10c, 30c, 30c
COMBINATION SPECIAL
Daylight loader with 5 cartridges and 100 ft. of Kodak new Plus-X or Tri-X or 67 1/2 ft. of Super XX or Panatomic X. Shipping Weight 4 lbs. **\$7.99**

Greater Savings than ever on FRESH SAFETY 35MM ADOX FILM IN CARTRIDGES AND BULK
Your choice of KB14, KB17, KB21 Shipping Charge 10c
20 exposure reload 80c, 3 or more may be assorted 48c each.
36 exposure reload 78c, 3 or more may be assorted 78c each.
50 ft. \$3.48, 100 ft. \$6.95 — Ship. Chgs. 85c per 50 ft.
Daylight loader with 50 ft. ADOX film. **\$7.90**

35mm DAYLIGHT LOADER

INCLUDING 5 CARTRIDGES
\$4.95 IF PURCHASED TOGETHER WITH MINIMUM OF \$7.95 WORTH OF BULK FILM.
It's so simple to take advantage of the exceedingly low cost of 35mm bulk film and to load any desired length into a standard Eastman cartridge. First two reloads already make loader pay for itself. Loader alone with 5 cartridges, \$3.85. Sh. 10c. 4 lbs.
DELUXE LOADER, with automatic counter, accepts also Leica, Contax cartridges — \$10.95 or add \$5.00 to Loader cash. offer.

2 x 2 GLASS SLIDEBINDERS

● Comparable to 8c slidebinders.
● One of the finest methods of mounting transparencies (35mm Argus, Leica size) below glass! The biggest bargain in quality slidebinders ever offered. Pre-gummed Fibreboard, self-centering of slide, provision for type-on titles, dustproof, lint-free, shockproof — all these advantages are yours for less than the usual cost of glass alone! Why risk fingerprints and scratches on your irreplaceable color shots? 200 for \$8.75. Shipping Weight 5 lbs.
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Now you can operate your Automatic Slide-changer (Airequip, Brumberger) at distances up to 15 ft. — a feature you'd have paid \$50.00 more for in other projectors!
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Changeomatic, Projectomatic, Powermatic with index. Slide. Wts. 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2. **\$1.95**
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SLIDE TRAYS for REVERE

Sturdy trays, hold 36 cardboard and glass slides, intermixed, with index, in cardboard filing box. 2 for 12 in carrying case. **\$1.69**
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9 sec. pocket size only 10 1/2" and geared 7" rise
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Available for:
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The most useful of long-to-
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It weighs only 5 oz., has fine
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Plus 1 lenses from 38" to 20",
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30mm tubes a 45mm tube, thus permitting
up to 2X magnification, when the complete set is used; a tiny object,
1/2" x 3/4" can be made to fill the entire 35mm negative or trans-
parency! Shipping Charge 35c.
4 pc. set, but with one FOCUSING TUBE, also a \$10.00
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An absolute must for any kind of
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Available for:
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The most useful of long-to-
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PARALLAX CORRECTING CLOSE-UP SETS \$2.95

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with 16 cameras without
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Free Literature

A 20-minute color film, **New Japan Makes a Camera**, is now available free of charge for group viewing. Filmed at the Canon Camera Co. factory in Tokyo, Japan, it shows the various processes involved in the manufacture of a 35mm camera, from the beginning stages through to the final testing. For details about how to obtain use of this film, write to the U. S. Factory Branch of Canon Camera Co., Inc., 550 Fifth Ave., New York, N. Y.

Eastman Kodak Co. has just brought out a helpful new booklet, **Kodak Motion Picture Films and Equipment for Sports Analysis**. This illustrated folder describes various Kodak equipment—cameras, lenses, films, and projectors—especially suited to this kind of motion picture taking. For your free copy, see your Kodak dealer or write to Sales Dept., Eastman Kodak Co., Rochester 4, N. Y.

For movie and color slide fans, Clingtite Products offers the new booklet **Titling Can Be Easy**. This folder gives helpful tips on how to shoot your own titles, and includes useful suggestions for making personalized titles, action titles, and titles on location with Clingtite letters. Free samples of these self-sticking title letters are also included in this offer. For your free copy and sample letters, send a postcard or letter with name and address and words "Booklet N-14" to Clingtite Title Letters, 1533 Hyde Park Blvd., Chicago 15, Ill.

Photographers Bob Duncan and Hal Reiff explain their working techniques in two new booklets on the **Minolta Autocord**. Profusely illustrated, these folders include a great deal of valuable advice on shooting as well as particular information on the individual approaches of Duncan and Reiff. If not available from your photo dealer, write to The FR Corp., 951 Brook Ave., New York 51, N. Y.

Photographers and others interested in using telescopes will want to read a new 48-page manual, **The Telescope**, published by the Bausch & Lomb Optical Co. Major sections of the new manual are devoted to the use of telescopes in photography, and the problems involved in choosing the right telescope for every purpose.

Also included are chapters on the use of telescopes in astronomy, bird watching, nature study, target shooting, and for "just plain looking" by outdoors fans and hobbyists.

Free copies may be obtained from the Bausch & Lomb Optical Co., 635 St. Paul St., Rochester, N. Y. Ask for Manual G-36.

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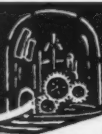
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• 3, 4, 44	• Edinex	• Leica	• Rectaflex
• Argus A-4, 21	• Exa	• Lordomat	• Retina
• Aires	• Exakta	• Mercury II	• Realist
• Bell & Howell	• Graflex 35	• Minolta A	• Revere
• Boland	• Graflex f/3.5, f/2.8	• Minolta Autocord	• Roliflex
• Bolsey B, 2-2	• Ikonoff	• Nikon	• Ricohflex
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• Baldini	• Ikonoff II, III	• Polaroid 95,	• Viplant
• Yvar 35	• Kodak	• Polaroid 80,	• Vito S
• Ciarus	• Kodak Signet	• Pentacord	• Wollensak
• Circoflex	• Kodak Signet	• Pentacord	• Wollensak
• Centaflex I, II	• Kodak Signet	• Pentacord	• Wollensak
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• 3, 4, 44	• Edinex	• Leica	• Rectaflex
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• Ciarus	• Kodak Signet	• Pentacord	• Wollensak
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30 DAY MONEY BACK GUARANTEE

even 16 x 20 are made from them."

Basch believes that a number of different photographs are possible from one negative. He is constantly experimenting with the shape and cropping of a figure study. The photographs on page 63 are examples of two of the pictures that were derived from one shot.

Basch is diligent in his attempts to steer clear of the cliché of the nude. While he admits he is influenced to some extent by what he has read and what he has seen in art galleries, Basch constantly strives to present the female form according to his own concepts.

"Fashion and cheesecake are both distortions of reality. Their purposes are commercial and they serve these needs best when they do not touch more than the surface of true experience. Ideally speaking, the great nude should evoke responses that are fundamental, ennobling and more complex emotionally. . ."

Basch has attempted only a few outdoor shots, like the one on page 61. The setting itself is of primary importance, as is the choice of model. The two must blend together to make the picture.

It is in his indoor work that the 2 1/4 x 2 1/4 camera really comes into its own. Instead of dragging around a studio camera and tripod that more or less limits one's scope, Basch is able to maneuver about, taking advantage of background, shadow, changing light conditions, and fleeting poses.

All the photographs in *Form & Figure* have a dynamic quality—even those in a section titled "Sculpture." They express a vibrancy that is lacking in many attempts at figure photography. More than that they express the essence of the female form—without the obtuseness of the cheesecake on view at most news-stands.—THE END

"FORM & FIGURE"

(Continued from page 63)

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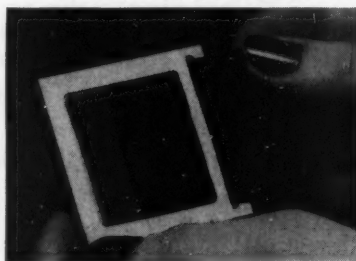
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(Continued from page 59)

At present, many photofinishers are

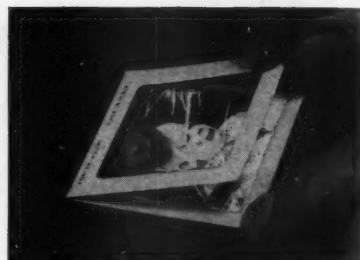
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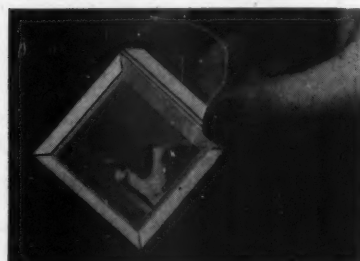


You've no iron for mounting? Porter super-slide mount is self sealing.

HPI and Rollei kits but it has a self adhesive that requires only pressure and no heat.

For permanent mounting of your best slides, you'll probably want to have glass protection. If you're of the old bind-them-yourself school and can do a good job with binding tape, you can get special 38 x 38mm paper masks made by Porter or Gemounts and then use ordinary 2 x 2 cover glass available for regular 35mm slides.

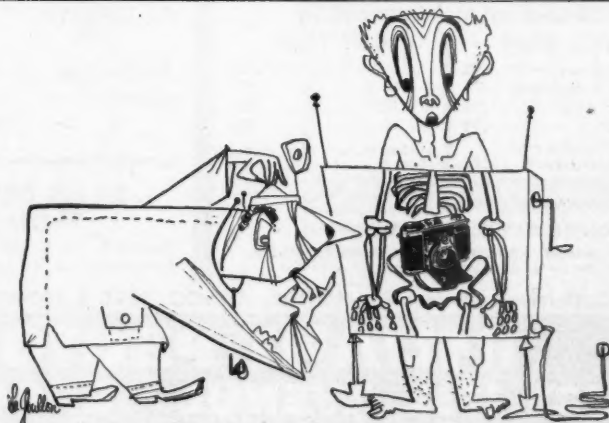
However, the 2 x 2 *Super-Slide Glass Mount for Rollei*, which slides neatly together, is simple to use and exposes



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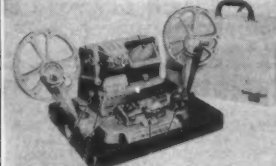
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Dr. Cinema says:

by DICK HAM

There's fun and satisfaction waiting for the movie maker who tries to film a simple idea.



challenge is a good part of the satisfaction, but there's nothing like a little success to act as a spur to more interesting projects.

A man with a project film on his mind writes: "I want to take 8mm color movies of a thunderstorm from start to finish, including the lightning bolts. I have a Bolex 8mm roll film movie camera, a Yvar 13mm f/1.9 focusing lens, a 7.5mm f/1.5 focusing wide-angle lens, and a Cine Nikkor 38mm f/1.9 focusing telephoto lens. I can shoot single frames with a cable release also. Please tell me how to go about making a storm film."

A couple of years ago, while making a film on the effects of rain on crops, I tried to find some stock color footage of lightning bolts flashing over some mountain tops. Finally I gave up, hired an artist to draw several bolts and shot the whole storm indoors in an animation camera. So you see, very few people seem to have any of the answers for this one. The only practical one I could come up with was an artificial one.

First, I'd try to find myself some lightning flashes. This may sound silly, but it's 90 per cent of the whole job. I'd hunt for an area frequented by lots of electrical storms and find out from the old timers if there were any particular place which seemed to especially attract lightning bolts. Sometimes an unusually high iron content in the ground will do this.

Anyhow, the next time the sky looked threatening, I'd grab the camera and tripod and head for that spot. A flashlight would help me read lens markings and check the level of the camera, while a light plastic cover would keep the camera dry until I'm ready to shoot. My lenses, of course, would be focused on infinity and the diaphragms would be wide open. You see, the exposure problem here isn't too critical, since the light will be continually varying in intensity, and I'll be able to use all of the light that I can get. Then I'd have the camera speed set for 24 or 32 frames per second, or even faster. The reason for this higher camera speed is that the

lightning flashes are actually of a very short duration. To shoot them at a normal rate of speed would make them seem rather inconsequential on the screen. Hence, I'd "slow motion" them, in order to make the flashes last a bit longer. Of course, with color film, you don't want to lean too far toward the underexposure side.

As an example of this short flash duration, during World War II I shot one of our anti-aircraft batteries in action during a German night bombing of London. The results were quite disheartening, because those gun blasts lasted only about 1/24th sec. Only one frame was exposed each time the gun fired, with absolute blackness in between. When projected on the screen, it looked like nothing at all and one of our editors finally threw the film out, because to him it looked blank.

Sometimes, during the peak of an electrical storm, there may be a rough rhythm to the flashes, in which case I'd start the camera just before I thought the next one was going to strike. However, no matter how carefully I work, I'm going to waste an awful lot of film.

The only place I'd consider using my single-frame release would be in filming the rolling movements of the clouds as they build up their darker, more threatening colors. In single-framing clouds, a good speed is to shoot one frame every five seconds, depending, of course, on how fast the clouds are traveling. If I shoot one frame every five seconds and then project the film at 16 frames per second, I'll be speeding up the cloud movement 80 times. This means that 40 minutes of actual shooting will last 30 seconds on the screen. Of course, my tripod is going to have to be good and steady during this filming, especially when I'm trying to rewind the camera spring.

I'd say that it is next to impossible to shoot enough footage during one storm to make a complete film. Therefore, I'd plan on shooting storm footage over a longer length of time, finally editing everything together.

This project reminds me of one of the most beautiful little films I've ever seen. *Rain* was made in 1929 by a well-known Dutch documentary film maker, Joris Ivens. With no sound, it is visually entrancing as it shows the normally busy downtown streets of Amsterdam on a bright day. But a single dark cloud appears in the sky, more join it, the first drop of rain falls and as people scurry for cover, a full blown rainstorm with all its prankish moods sweeps over the city. Soon the floods in the gutters abate, children begin sailing their toy boats in the puddles, the sun peeks over the silver lining, and business again resumes.—THE END

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THE WALL'S THE LIMIT

(Continued from page 72)

your subject is mostly in a shallow plane, parallel to the film.

Try to fill the negative with your subject—it won't have to be enlarged so much. Ansel Adams coupled a very long focal length lens to his Hasselblad for this purpose. If your camera's lenses don't interchange, you'll have to do the job with careful composition—change your location, or add some side foreground interest, for example.

What kind of film?

You have quite a choice, depending on the subject and what you're trying to accomplish. For 10X to 15X enlargements in which mass areas, rather than small details, are important, you can do wonderfully with the medium fast, general purpose films: Ansco Supreme, Ilford FP3, Kodak Verichrome Pan. Develop them in any of the standard fine-grain formulas. But be sure to avoid overexposure when taking the picture.

If you're one of those grain and detail sniffers who examine the largest prints from a distance of a few inches, then you want to try some of the films specially designed to give maximum detail sharpness with minimum graininess. The two outstanding ones are Adox RB-14 and Kodak Panatomic-X, each of which offers certain advantages.

Panatomic-X is somewhat faster than RB-14 and also appears to offer more exposure latitude.

However, the slow Adox film (exposure index 16) can produce 30X enlargements of unexcelled quality, when handled properly.

Picking a developer

"Experts" sometimes say that with films such as RB-14 and Panatomic-X you'll get fine results no matter what kind of developer is used. That's partly true in regard to moderate enlargements (up to 10X, perhaps). But when you really blow them up, then the developer counts.

What's needed is a formula which provides a combination of minimum graininess and maximum image sharpness. One of the most successful developers we have tried is Edwal Minicoll, diluted 1:4 with water, at 70F, for 16-18 min. with Panatomic-X roll film; for 14-16 min. with Adox RB-14.

There are others, too. MODERN's editors have prepared a chart listing them, together with developing times and other data. You can have one by writing to Special Developers, MODERN PHOTOGRAPHY, 33 West 60 St., New York 23, N. Y.—JOHN WOLBARST

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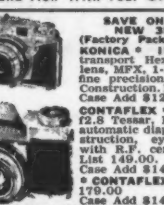
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NEW ROLLEIS

(Continued from page 51)

number combinations available on the Rolleiflex controls, correct exposure can be obtained far more swiftly than with a separate, non-LVS meter. You only lose time coupling and uncoupling the LVS system to change numbers before and after setting (pictures 5 and 7). The mechanics of meter use, as shown in the pictures, are simple. The top ASA index available is 800. This does seem a bit too low with faster films being introduced to the market so frequently.

How accurate is the meter? In low light levels it read correct exposure as accurately and easily as a number of expensive separate dual range exposure meters and meters with booster cells. Moreover, readings in low light often prove difficult with some meters due to the crowding of the scale at the lower light level end of the dial. Readings were not only just as accurate with the Rolle meter but were very swift indeed. There are no lines or crowded scales to confuse.

How sturdy is it?

Does the meter hold up? It's too early to tell how the meter will last over a period of years. In four months of use with considerable rough treatment, the meter survived without difficulty or adjustment. (We would like to see some sort of zeroing adjustment on the meter to reset the scale needle when and if necessary. We must say in fairness however, that no adjustment of any sort was necessary after the test.)

We were worried about the constantly exposed photocell. It seemed logical that the cell would suffer from constant exposure. But it didn't. Still, we'd be tempted to fasten a piece of black tape across the meter cell if we were going to use the camera for extended periods outdoors in bright sunlight.

Summing up, is the meter worthwhile? Answer: It depends on you. The meter is accurate and sensitive. It's handy to have it built into the camera. The big question: how easy will it be for you to become accustomed to a meter marked only in LVS numbers?

Five or four element lens?

Now let's take a look at that five element f/3.5 lens. It's no secret that there was a cry from professional photographers for a Rollei with an f/2.8 lens and that these camera enthusiasts only got what they wanted when a five-element optical system was developed.

With a maximum f/3.5 aperture in 75mm focal lengths, the story has been quite different. The four element Zeiss Tessar and Schneider Xenar 75mm f/3.5 lenses have long been standards of excellence for Rolleis and many other

(Continued on page 132)

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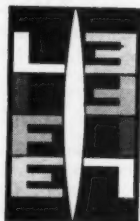
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NEW ROLLEIS (Continued from page 130)

cameras. What more can the new Xenotar five element offer? For all but the most persnickity professional, a good Xenar or Tessar will do nicely. Testing the new Xenotar against a good example of a Schneider Xenar, the resulting picture definition with both lenses was almost identical. This is not to disparage the new Xenotar but rather to point out that a good four element Xenar or Tessar can be a very good lens indeed. Perhaps the Xenotar lens proved a shade sharper in the corners at full aperture than the Xenar. However, in actual photographic practice we doubt that this difference would be perceptible. Xenar or Xenotar? They're both fine lenses.

The depth-of-field indicator

The new automatic depth-of-field indicator is unquestionably an improvement over the older model. On former Rolleis it was necessary to check the aperture which you were using and then examine the footage scale on the focusing knob to see what footages lay between the two aperture markings. No more. A white strip adjacent to the focusing knobs expands and contracts to indicate the exact depth of field (see picture page 50).

There are other smaller improvements on the new Rolleis, including a sturdier neck strap catch and graphic indications for flash and electronic flash (lightning for one, a bulb for the other) so you can't get the settings mixed up.

How goes the new Rolleiflex? As ever up to date and then a little. As fine a lens as on any camera today, a built-in exposure meter which in sensitivity rivals many separate independent meters plus the new depth-of-field scale and all the other well known Rolleiflex features. No new chrome grill or useless tail fins here. Good solid improvements for one of the finest cameras in the world.—H. K.



USE PICTURE BOOKS

(Continued from page 87)

job is selecting the book. Just remember to choose one with interesting illustrations—enough of them to make it possible to tell your story visually.

After the book has been chosen, Schindel and his staff get together and decide, page by page, the shots they will need to put the story over. Take a look at the photographs on top of page 86, for an idea of how it's done.

A series of masks, cut to movie frame proportion, a ratio of about 3 to 2 for normal screen formats, makes it possible to literally outline each shot.

The first shot of a new scene must establish the setting—just as in regular movie work—so the whole page is photographed. From there on in, the masks are moved around to frame the most effective story-telling shots.

The photo, top right page 86, illustrates what a worked-over illustration looks like when all the shots have been sketched in. The masks isolate various parts of the picture for long, medium, and close-up shots. The picture is from *Stone Soup*, by Marcia Brown. The purpose of the cropping is to give a dynamic quality to the finished product.

Many books for children have the dialogue keyed directly to the picture. In this instance we have a group of soldiers conversing with two people standing by a window. The outline of shot A, as shown in photo, top right page 86, is of the soldiers, with only part of the figures in the window visible.

The soldier asks a question and the next shot, B, includes the soldiers and a full presentation of the couple. You know for sure that they are talking.

Since the dialogue involves a reply from the window, D shows only the couple answering. The answer is a sad one, and the expression on the woman's face matches it. Two shots, the second tighter than the first, make her downcast attitude more apparent. Check the illustrations and you'll see that they progress from long shot to extreme close-up.

Incidentally, all drawings are simply cut from the book and used as printed.

Uncomplicated lighting

"After all the shots have been penciled in," Schindel explained, "we're just about ready to start filming."

The camera, lights, and subject arrangement for Weston Woods productions are as uncomplicated as a setup for filming a simple title. Two floodlight lamps in reflectors are trained on a flat board. The board can be moved from side to side, up or down, and tilted at an angle. The camera, an Arriflex equipped with a zoom-type lens, is mounted on a solid, table-top tripod.

(Continued on page 134)

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USE PICTURE BOOKS

(Continued from page 133)

A fresh illustration, unmarked, is mounted on the board. The work, or pencil, drawing serves as a guide. Now that filming is about to begin, how does one decide on the length of the film, or the length of each shot?

Two things should be considered. First, juvenile audiences don't have too great a concentration span. Weston Woods films average about 10 minutes duration. Actually, the amateur can, depending upon his material, use as little as one spool of film to tell the story. Second, a good deal of the effect of the film depends on rapid cutting in many places. To be on the safe side, shoot a bit more than you think you'll need and edit later. In addition, remember that scenes must be long enough to take care of dialogue.

Editing plays an important role in making the film a success. Here's where excess footage is cut away, and transitions from one scene to another make for the best presentation.

The work drawing is an aid in the final editing. It acts as a guide to splicing your film, and as a check on any shots needed for continuity.

One of the things that make editing easier at Weston Woods is a clothesline arrangement for cut strips of film as in the photo, bottom, page 87. Each strip has a record of the page number, photographed at the beginning of shooting. A number on the clothesline corresponds to the page, and film is hung in numerical order. After editing, each strip is clipped back on the line. After everything has been worked over, splicing is as simple as leaping through the pages of a book.

Work prints are used religiously at Weston Woods. They prevent damage to the original during editing. After the work print has been edited, the original is matched frame for frame.

Weston Woods has its own sound studio. Eventually, optical sound tracks are added to the film. Optical sound is rather high in cost for the average home movie maker. However, you can create an effect similar to a sound track by simply reading the story aloud during projection. Musical background may be added with a tape recorder or record turntable.

The Weston Woods living picture book idea can be applied to other types of illustrative material. A series of photographs, telling the story of an event can be turned into a movie by the same methods.

In fact, paintings have often been employed to make movies showing the development of an artist over the years. Just remember, if the material is copyrighted, your film is strictly for home consumption.—MYRON A. MATZKIN

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Although we attempt to keep this index as accurate as possible, we cannot be held responsible for errors which may occasionally occur.

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From time to time we see ads offering photographic equipment "in sealed cartons." At Seymour's we do not believe in sealed cartons. Any dealer who is either unable or unwilling to test and examine the equipment he sells, finds the sealed carton a welcome excuse to "pass the buck." The sealed carton often hides shipping damages, or a piece of equipment that should never have passed final inspection. This is especially true of lenses, regardless of the manufacturer's name.

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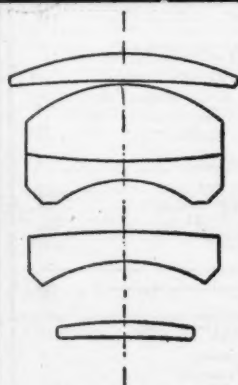
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Earl F. Seymour

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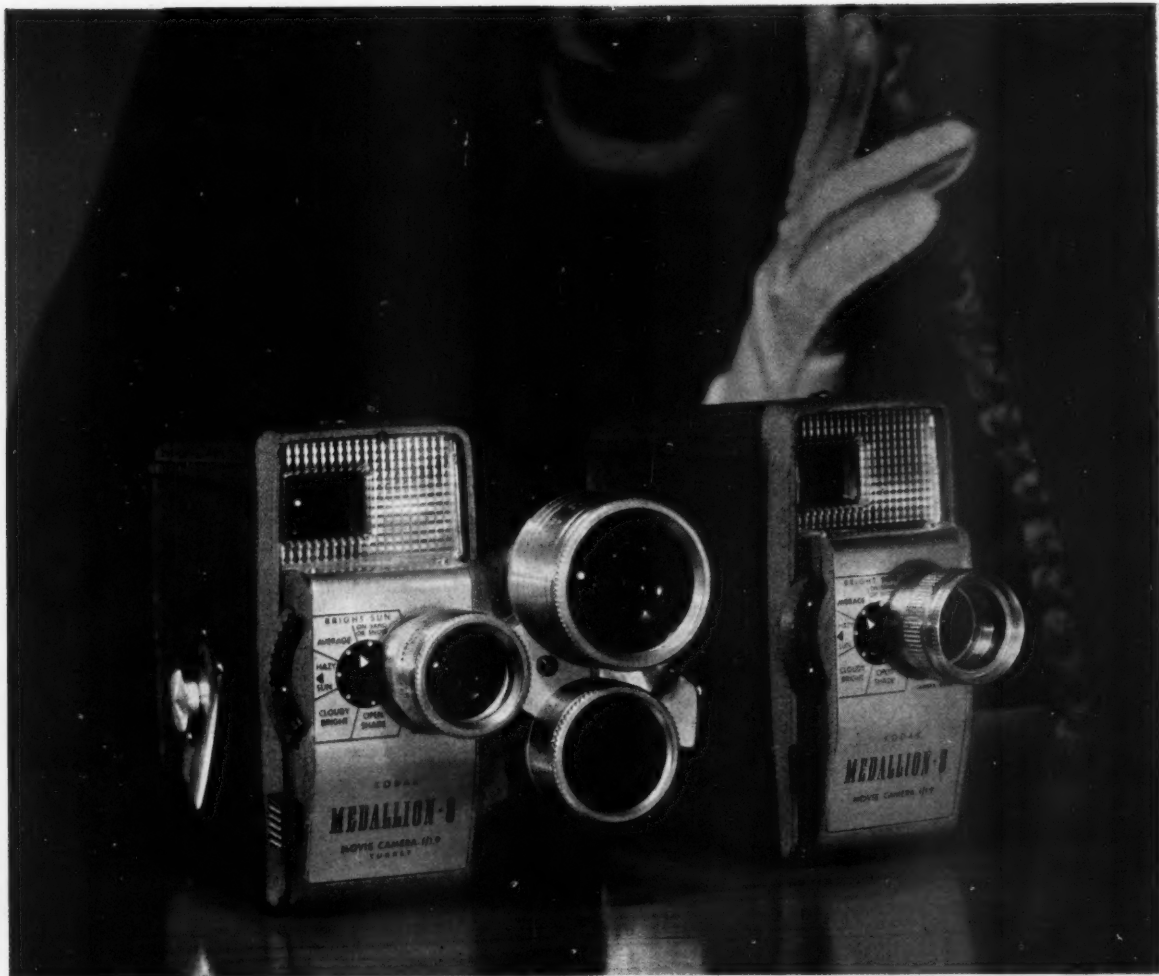
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